Senior 4 English Language Arts
Standards Test

Administration Manual for Supervising Teachers

January 2002

Manitoba
Education,
Training
and Youth

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Preface

This *Administration Manual for Supervising Teachers* is distributed to teachers and administrators, and must be read prior to administering the standards test. The rules and guidelines in this manual must be strictly observed to ensure the consistency of standards test administration.

Please use this manual in conjunction with the registration package, the *Policies and Procedures for Standards Tests* handbook and the *Information Bulletin* to gain a full understanding of the protocols and procedures associated with this test. This manual contains general information about the test, step-by-step instructions for each day of the test administration, and policies regarding absenteeism, lateness, violation of rules, etc.

If you encounter exceptional circumstances not addressed in this manual, or if you have further inquiries, contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

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General Information

Manitoba Education, Training and Youth develops all standards tests in collaboration with teachers from across the province. This standards test is based on the *Senior 4 English Language Arts Manitoba Curriculum Framework of Outcomes and Senior 4 Standards (2000).*

The standards test is locally marked and counts for 30% of each student's final grade in the course. Marking instructions are provided by the department immediately following test administration. Student results on the test will be released to students according to local policy on the date designated by local jurisdictions.

All students enrolled in the Comprehensive Focus 40S, Literary Focus 40S or Transactional Focus 40S course, except those who have been exempted, must write the Senior 4 English Language Arts Standards Test. In the first semester, the test must be written on Monday, January 14 to Thursday, January 17, 2002. Note that all students repeating any of these courses this semester must write the test, even those who may have passed the previous provincial examination.

Students are expected to write the standards test as scheduled near the end of the semester in which they take the course (i.e., January for first-semester courses, May for second-semester and full-year courses).

All schools should receive the test materials by Tuesday, January 8, 2002. Principals of public schools receive test materials from their division/district offices. Principals of independent and band-operated schools will receive test materials directly from the Assessment and Evaluation Branch.

The number of test booklets sent to each school is based on the October 31, 2001 registration information provided by the school. Please advise Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669, immediately if the number of students registered to write the test has increased since registration.

In the context of marking standards tests at the local level, Manitoba Education, Training and Youth will:

- train representatives from local jurisdictions to act as local marking co-ordinators;
- collect and scan all marker sheets from jurisdictions to provide them with test result summaries;
- centrally mark a random sample of locally-marked test booklets to provide feedback to jurisdictions on their local marking; and
- support provincially-funded local jurisdictions by providing $10.00 for each locally-marked test administered in accordance with the test schedule noted below.

Features of the test

The Senior 4 English Language Arts (S4ELA) Standards Test is scheduled to take place over four consecutive school days, Monday, January 14 to Thursday, January 17, 2002.

The test activities are as follows:

- on **Day 1** students will explore the theme, participate in a group discussion and connect ideas. There will also be the opportunity to review the writing task that students will work on during Days 2 to 4.
- on **Day 2** students will respond to readings and plan a written text.
- on **Day 3** students will organize, draft and revise their written text.
- on **Day 4** students will write and proofread their written text and write a reflection on their work.

Test schedule

The following table summarizes the schedule for the Senior 4 English Language Arts Standards Test:

Date	Day	Preparation Time	Activity	Time Required for Test
Monday, January 14, 2002	1	30 minutes	Exploring the Theme • Clarifying Thoughts with Others (Group Discussion) • Connecting Ideas • Preview the Writing Task	60 minutes
Tuesday, January 15, 2002	2	15 minutes	Responding to Reading • Developing a Text – Planning Chart	120 minutes
Wednesday, January 16, 2002	3	15 minutes	Developing a Text (continued) – Managing Ideas – Outlining, drafting, revising and editing text	120 minutes
Thursday, January 17, 2002	4	15 minutes	Developing a Text (continued) – Writing and proofreading final copy • Reflecting	60 minutes

Additional writing time of up to 30 minutes for each session is permissible if needed.

The test must be written on Monday, January 14 to Thursday, January 17, 2002.

Policies for Standards Tests

Principals and supervising teachers should be aware that the *Policies and Procedures for Standards Tests* handbook has been distributed to all schools and is available on-line at http://www.edu.gov.mb.ca/metks4/curricul/assess/index.html. This handbook outlines current policies and procedures related to the administration of standards tests and reflects the principles and guidelines contained in *Principles for Fair Student Assessment Practices for Education in Canada (1993).*

Adaptations

Schools are asked to identify and submit requests for test adaptations **at the time of student registration**. These requests should be submitted on the *Request for Adaptations Form* included with the registration package. Following departmental review of the adaptation requests received, schools will be advised of the department's decision regarding these requests. (*Policies and Procedures for Standards Tests*, sections 4.0, 4.1 and 4.2)

Exemptions

Decisions for student exemptions that fall within the guidelines set out in *Policies And Procedures for Standards Tests* (sections 5.0, 5.1 and 5.2) are made at the school level and do not require departmental approval. Schools are required, however, to report school-based exemptions on the *Student Exemption Report* included with the registration package. If additional student exemptions are needed after the registration deadline date, an additional *Student Exemption Report* should be submitted as soon as possible.

For exemptions that fall outside the parameters of policy and procedure guidelines, requests should be made **at the time of student registration**. Please submit requests in writing to Ernest Molgat, Director, Assessment and Evaluation Branch, 71–1567 Dublin Avenue, Winnipeg MB R3E 3J5.

Re-read provisions

As the reporting of individual student scores on locally marked standards tests is the responsibility of each local jurisdiction, the re-read policy for these tests is determined locally. Should a re-read be requested for a test booklet that has been sent to the department as a part of the feedback process, the department will return a photocopy of the test booklet upon request. Please contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

Return of tests to students

Local jurisdictions decide whether to keep the test booklets or return them to students. The department will return the random sample of test booklets to schools within three months of marking.

Test confidentiality

Test materials must be kept secure and sealed until administration.

After each session, all materials are returned for safe-keeping to a secure area.

Test booklets must not be reproduced nor information from them communicated in any way until test administration is completed.

Student materials

Students may use the following materials during the Senior 4 English Language Arts Standards Test:

- HB pencil
- eraser
- highlighter pen
- blue or black pen
- English dictionary
- thesaurus
- grammar handbook.

Students are not permitted to exchange materials during the test.

The following materials must **not** be used during the test:

- bilingual dictionary
- computer or electronic device of any type.

Students leaving the room

Students are expected to remain in the room for a minimum of 30 minutes from the start of each session. Students may leave before that time only in exceptional circumstances such as illness.

Late arrivals

Students who arrive late should be allowed to enter the test room.

Late arrivals must be advised of the test rules. They may read your copy of the Test-taking Rules (Appendix 1, p. 17) before receiving their materials.

Student absences

At the teacher's discretion, a make-up session can be provided for a student who missed a test session. The teacher must supervise the make-up session and indicate on the *Attendance Form* that a make-up session occurred (see Appendix 4, p. 20). If a make-up session is offered after the scheduled test dates (January 14–17, 2002), that student's test result cannot be reported as a standards test result. The final mark for this student must be identified as a school-based assessment and evaluation practice only. (*Policies and Procedures for Standards Tests*, sections 6.1 and 6.2)

Responding to student questions

Avoid making any directing or guiding comments during the test, other than those required for distribution of materials, instructions and other test procedures.

Explanations, translations, rephrasing, clarifying statements or comments of a similar nature are not to be provided about the test content.

If a student asks a question related to test content, a suggested response is, "I'm sorry. I can't answer your question. Do your best with it."

Suspected errors in printing or wording should not be communicated to students unless specific instructions are received from the Assessment and Evaluation Branch.

Violation of rules

The Test-taking Rules are read aloud to students by the supervising teacher immediately before the first day of the test. (See Appendix 1, p. 17.)

Document any violation of rules on the *Supervising Teacher Report*. This documentation should include:

- the test booklet number; and
- a description of the circumstances, including available evidence.

The student may be permitted to complete the test.

The consequences of any violation of rules is a local decision.

Defective materials

Students should be assured that they will not be penalized for any obvious error in printing or wording. Local marking co-ordinators will be advised of any known errors before the marking session. Return the unused damaged booklet(s) with the reports and forms being sent to the department immediately after the final test session.

On test administration date

If a damaged or imperfectly printed test booklet is discovered **at the start** of the test session:

- replace the defective test booklet with a new test booklet; and
- print "DAMAGED" on the test booklet cover and on the *Attendance Form*.

During test administration

If a damaged or imperfectly printed test booklet is discovered **during** the writing of the test:

- give the student a new test booklet (the student may keep the damaged test booklet);
- instruct the student to continue responding to test items in the new test booklet;
- collect both test booklets at the end of the test session;
- cross out the existing booklet number on the undamaged test booklet and change it to the original booklet number so that **all student responses are recorded under the original booklet number**;
- indicate on the *Attendance Form* that two booklets have been used for one student (see Appendix 4, p. 20);
- record the defective test booklet number on the *Supervising Teacher Report*; and
- ensure both booklets are kept together by bundling with an elastic band.

Note: If a printing error is discovered **during** the writing of the test, the student retains both booklets. At the end of the session, the damaged booklet and replacement booklet should be bundled together with an elastic band. The student **must** complete the test in the replacement booklet. The student may use the damaged booklet to refer to notes made prior to the error being discovered.

Responsibilities of School Principals

It is the responsibility of the principals to ensure that the tests are kept confidential until test administration is completed.

Other responsibilities are listed below.

If tests are not in your school by Tuesday. January 8, 2002:

- public school principals should contact their superintendent;
- principals of independent and band-operated schools should contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

Use the *Packing List* to confirm that all materials have been received. Count the shrink-wrapped test booklets to ensure that there are enough booklets for the number of students writing the test. Keep the shrink-wrapped test packages unopened until the morning of the test. If additional test materials are needed, immediately contact Gail Miko, Administrative Officer at the number noted above.

Store test materials in a secure area in the school.

Provide supervising teachers with a listing of the Manitoba Education, Training and Youth (MET) numbers for the students registered to write the test. Call the Professional Certification and Student Records Unit at 1 800 667-2378 to obtain MET numbers for new students.

Make arrangements to meet the requirements of the adaptations approved for your students (see Adaptations, p. 3, and *Policies and Procedures for Standards Tests*, sections 4.0, 4.1 and 4.2).

Co-ordinate test scheduling and space requirements.

Minimize the frequency of school announcements during the test sessions.

Ensure that a replacement supervisor is available in the event the supervising teacher must temporarily leave the room during the test.

Provide the test materials to the supervising teacher on each morning of the test.

Advise the Assessment and Evaluation Branch of school closures or suspended school bus transportation services that occur on the test dates as a result of unusual or extenuating emergency circumstances or extreme inclement weather conditions. Please contact Cheryl Cline Abrahams, Assessment Consultant, at 945-5008 or toll-free at 1 800 282-8069, extension 5008.

Complete the *Principal Feedback Form* before the end of the final test session.

Responsibilities of Supervising Teachers

Supervising teachers administer the test using the step-by-step procedures outlined in the following section entitled "Checklist of Procedures".

Points to Remember

- Remain in the classroom throughout the entire test session and engage in work solely related to the duties of supervising the test.
- A replacement supervisor must be on standby in the event you must leave the room.
- Store all documents not in use in a secure area in the school.
- Ensure that once a booklet number has been assigned to a student, all materials distributed to that student have the same booklet number.
- Students are **not** to have access to their test booklets between sessions, **nor** are they to bring into the room anything produced outside the test sessions.

In the "Checklist of Procedures", shaded areas indicate the step is not applicable for that session.

Checklist of Procedures

Day 1	Day 2	Day 3	Day 4	
				Advance Preparations
				1. Check with your principal to ensure that: • appropriate scheduling and space allocation for the test has occurred. • the test materials itemized on the *Packing List* have been inventoried. • a replacement supervisor is available in the event that you must leave the room during the test. • arrangements have been made to accommodate the adaptations approved for students. • a list of MET numbers for students writing the test is available.
				2. Ensure that all subject-related materials have been removed from the walls and boards.
				3. Notify students in advance of the: • time, location and duration of each test session. • materials needed to write the test. • *Test-taking Rules* (see Appendix 1, p. 17). • requirement to remain in the test session for at least 30 minutes.
				4. Ensure that you have extra supplies and that there is a functioning pencil sharpener and stapler in the room. Students must not exchange materials during the test.
				5. If there is more than one teacher supervising the test, photocopy the *Supervising Teacher Report* and *Supervising Teacher Feedback Form*.
				6. Review the sample forms in the Appendices.
				Prior to test session
				1. Ensure that your materials are available:
				• *Packing List*
				• *Process Booklet*
				• *Readings Booklet*
				• *Reading Response Booklet*
				• *Draft Paper*
				• *Extra Page*
				• *Attendance Forms* (enclosed with shrink-wrapped test booklets)
				• *Student Registration Update*
				• extra copies of test booklets (four extras + teacher copy)

Day 1	Day 2	Day 3	Day 4	
As Required				• *Demographic Data Forms*
				• *Supervising Teacher Report*
				• *Supervising Teacher Feedback Form*
				• *Principal Feedback Form* (this must be given to the principal and collected before returning materials)
				• *Administration Manual for Supervising Teachers* (this document)
				• MET numbers for students who enrolled after September 30, 2001
				• postage-paid envelope for return of materials to the Assessment and Evaluation Branch
				2. Count the number of Senior 4 English Language Arts Standards Test booklets. The number of test booklets should equal the number requested by the school plus the additional booklets. The number of booklets should also be identical to the number on the *Packing List*. If you need to split a bundle of booklets between classrooms, make a photocopy of the *Attendance Form* enclosed with the bundle. **On your copy**, cross out the test booklet numbers that are not used in your classroom.
				3. Arrange the desks so they are spaced as far apart as possible (except during the group discussion on Day 1).
				4. Ensure that students exempted from writing the test are not present.
				5. Remove the following from the envelopes labelled "For the Return of *Demographic Data Forms*": • Pre-printed *Demographic Data Forms* for every student who was enrolled in Senior 4 as of October 31, 2001 (see Appendix 2, p. 18). Schools that supplied class lists have had their forms organized in that manner. Ensure that the school name appearing on the pre-printed forms is accurate. • Generic *Demographic Data Forms* to provide information for students who transferred to the classroom after the October 31, 2001 registration date, or for those students that did not have a MET number at the time of registration and who are scheduled to write the test (see Appendix 3, p. 19).
				Beginning the test session
				1. Distribute:
				• *Process Booklet*
				• *Readings Booklet*
				• *Reading Response Booklet*
				• *Draft Paper*
As Required				• *Demographic Data Forms*
				2. Ensure that each student receives the correct test booklet by verifying that the test booklet number corresponds to the student name recorded on the *Attendance Form*.

Day 1	Day 2	Day 3	Day 4	
				3. Tell students that while they are working you will:
				• be circulating the *Attendance Form* so they can print their names beside their test booklet number.
				• write the time and location of the next test session on the board.
				4. Ask students to read the instructions for completing *the Demographic Data Forms* and direct them to print and shade in all the information requested. The instructions are found on the top left hand corner of the forms. (See Appendices 2 and 3, pp. 18–19.) Remind students of the importance of accurately recording the program (English, French Immersion, or Français) they are now in (generic *Demographic Data Forms* only).
	As Required			5. Collect the *Demographic Data Forms*.
				6. Read aloud the Test-Taking Rules to students (Appendix 1, p. 17).
				7. Remind students to:
				• pace themselves in writing the test.
				• check over their work to ensure that all questions have been attempted.
				8. Ask students to turn to page 2 of the *Process Booklet* and follow along as you read aloud this *Overview Page*.
				9. **Instruct students to begin. Record the start time on the *Supervising Teacher Report.***
				During the test session
	As Required			1. Supervise the completion of the *Attendance Form* by ensuring that students print their name beside their test booklet number. Under "Student Attendance During Test Sessions", record a "✓" for present. The names of absent students should be written on the *Attendance Form* so that these students will have a booklet number for subsequent sessions of the test. Indicate that the student is absent by recording an "A" on the *Attendance Form* (see sample *Attendance Form*, Appendix 4, p. 20). **Note:** This is the only record connecting students' identities to their test booklets.
	As Required			2. Ensure that each student absent for the first test session completes a *Demographic Data Form.*
	As Required			3. Verify that all the information on each *Demographic Data Form* is accurately printed and shaded. Place all used forms in numerical order followed by any unused forms in the labelled envelope provided. Do not use elastic bands, staples or paper clips on these forms as they may damage the sheets. Do not seal the envelope.
				4. Beginning half-way through the test session, advise students of the amount of time remaining by writing the remaining time on a board every 15 minutes.

Day 1	Day 2	Day 3	Day 4	Ending the test session
				1. Collect test booklets and all test materials from each student.
				• As students submit their test materials, ensure that each test booklet number matches the information on the *Attendance Form* and the *Demographic Data Form* (e.g., cross-reference student name and test booklet number). Each student must have the same booklet number on all test materials.
				• Ensure that *Extra Pages* (if required) are stapled at the appropriate question.
				• Inform students to place the *Draft Paper* inside the front cover of the *Process Booklet* between test sessions.
				• Staple the *Draft Paper* inside the back cover of the *Process Booklet*.
				• Place a check "✓" on the *Attendance Form* in the "Reading Response Booklet Submitted for Local Marking (Day 2)" and the "Process Booklet Submitted for Local Marking (Day 4)" column.
				2. **Record the time students finish writing the test on the *Supervising Teacher Report*.** Do not include extra time given for late arrivals or adaptations.
				3. Stack the test booklets in numerical order.
				4. Ensure that the number of check marks in the "Booklet Submitted for Local Marking" column on the *Attendance Forms* matches your count of the booklets for submission.
				5. Complete the *Supervising Teacher Report*. Note any unusual circumstances on this report.
				6. Record and shade in the appropriate reason code on the pre-printed *Demographic Data Form* for all students who were absent on all four days of the test. (Appendix 2, p. 18).
				7. Record and shade in the appropriate Drop-in Code on the generic *Demographic Data Form* for those students who were not included at the time of registration but were present to write the test. (Appendix 3, p. 19). Students that were registered but did not have a MET # at the time of registration do not require a drop-in code.
				8. Complete the *Student Registration Update* form for those students who were not included in the registration and were absent for **all** four days. Be sure to include a Drop-In Code and a Reason Code for each absence. (Appendix 5, p. 21). Do not complete a generic *Demographic Data Form*.
				9. Make one or two copies of the *Attendance Forms* and *Supervising Teacher Report*. One copy must be retained by the school and one forwarded to the local marking site, if a central model is used.
				10. Collect the *Principal Feedback Form*.
				11. Complete the *Supervising Teacher Feedback Form*.

Day 1	Day 2	Day 3	Day 4	
				12. Return all test booklets and other test-related materials to the **secure area** in the school.
				13. Send materials according to the instructions on the following pages.

Submitting Materials on Friday, January 18, 2002 (the end of the test)

It is essential that the following materials are packaged and forwarded to the local marking site immediately after completion of the test if a centralized marking model is used.

- **All used** test booklets
- Copy of the *Attendance Forms*
- Copy of the *Supervising Teacher Report*

All other documentation should be verified and returned to the Assessment and Evaluation Branch after the final test session. Use the envelope provided.

- *Attendance Forms*
- **All used** *Demographic Data Forms* (in envelope provided)
- *Supervising Teacher Report*
- *Supervising Teacher Feedback Form*
- *Principal Feedback Form*
- **All** damaged or misprinted booklets

Schools in the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch in the following way. Internet Courier is scheduled to pick up envelopes between **9:00 a.m. and noon** on **Friday, January 18, 2002**. If your envelope will not be ready for pick up during these hours, call Internet Courier (668-5552) to make alternate arrangements.

Schools outside the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch by taking them to the post office. See page 14 for instructions on how to use the Bill of Lading.

Submitting Materials by Friday, February 8, 2002 (after local marking)

When local marking is done at a central location, the Local Marking Co-ordinator is responsible for sending the materials to Assessment and Evaluation. When local marking is done at the classroom level, the teacher is responsible for sending the materials to Assessment and Evaluation.

After local marking has been completed, prepare a package for return to Assessment and Evaluation no later than Friday, February 8, 2002. Use the set of return labels enclosed with the requested sample of test booklets.

The package must include:

- **All** *Reading Response Booklet Marker Sheets* and *Process Booklet Marker Sheets*;
- Test booklets requested by the department for the feedback marking;
- Sample Request List; and
- *Local Marking Co-ordinator Feedback Form.*

Jurisdictions within the City of Winnipeg send packages directly to the Assessment and Evaluation Branch via **Internet Courier (668-5552).** The person placing the call should quote **account number ED502,** give the jurisdiction name, address, and the name of the contact person.

Jurisdictions outside the City of Winnipeg return their package by Xpresspost. It is very important to package all materials in **one box or mailing envelope** whenever possible.

After the package is sealed, affix the return labels supplied.

To use the **bill of lading**:

1. Sign the "Sender's Signature" section of the bill of lading at the "X".
2. Take your sealed package and bill of lading to the post office.
3. The postal clerk will fill in the weight of the package and prepare the package for mailing. Ask the postal clerk for the customer receipt and keep it as a record of shipment. If it is necessary to ask Canada Post to trace the package, your school will be contacted and asked to provide the item number.

We have provided sufficient materials for the return of **one** envelope/package. If you must send a second package, ask the postal clerk for an additional bar code label to attach to the second package. Ensure that the bar code number is recorded in the Item ID column. Note that the second envelope/package must be properly addressed to the Assessment and Evaluation Branch.

Appendices

Appendix 1

Test Taking Rules: Days 1–4

The supervising teacher is expected to read these rules aloud to students at the beginning of the first session (Day 1):

- Check that you have the correct booklet.
- If you receive a damaged or imperfectly printed booklet, return it to receive another booklet. If you have begun work in your booklet before you encounter a misprint or damage, you may keep both booklets.
- You will not be permitted to leave the test room until 30 minutes of test time has elapsed. You may leave before that time only in exceptional circumstances such as illness.
- To write the test, you may use an HB pencil, eraser, highlighter pen, blue or black pen, English dictionary, thesaurus, and grammar handbook. No other materials are permitted. Do not exchange test materials.
- You will not give assistance to, nor receive assistance from, another student. If you require something during the test, raise your hand and I will come to you.
- Do not request explanations about the content of the test.
- Do **not** identify yourself or your school, teacher or town in your test booklet.
- You may not discard any materials. The test booklet must remain intact. Any Extra Paper used must be stapled into the test booklet on the appropriate page.
- You may **not** leave the room with any materials pertaining to the test, nor may you bring into the room any work completed outside of the test sessions.

Appendix 2

Sample Pre-printed Demographic Data Form

DEMOGRAPHIC DATA FORM 567

SENIOR 4 ENGLISH LANGUAGE ARTS STANDARDS TEST

School **9999 Somewhere School**

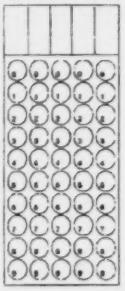
Name **Smith, Robert**

Birth Date **1989-07-27** Provincial Student Number **101010101**

INSTRUCTIONS TO THE STUDENT:

1. Use an HB pencil only. Do not use ink, ball point or felt tip pens.
2. Write and shade in the **Booklet Number** and shade in the **Course Information.** Shade each circle completely.
3. Erase cleanly any marks you wish to change.
4. Do not mark other areas on this form.

Booklet Number



FOR TEACHER USE ONLY:

Write and shade in the **Reason Code** if the student is absent for **all** test sessions. Please see list of reason codes and instructions enclosed.

Reason Code

Course Information

Indicate which one (or more) English language arts course(s) you are currently taking.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which ones.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

Appendix 3

Sample Generic Demographic Data Form

DEMOGRAPHIC DATA FORM

Manitoba Education, Training and Youth

INSTRUCTIONS

- Use an HB pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Shade the circle completely.
- Erase cleanly any marks you wish to change.
- Do not mark other areas on this form.

EXAMPLES

INCORRECT	CORRECT
Ⓐ ✓ Ⓒ Ⓓ	Ⓐ Ⓑ Ⓒ ●
✗ Ⓑ Ⓒ Ⓓ	
Ⓐ Ⓑ ● Ⓓ	
Ⓐ Ⓑ Ⓒ Ⓓ	

NAME (Last)

NAME (First)

PROGRAM INFORMATION

Ⓔ English Program

Ⓘ French Immersion Program

Ⓕ Français Program

COURSE INFORMATION

Indicate which one (or more) English language arts course(s) you are currently taking.

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which one(s).

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

PROVINCIAL STUDENT (MET) NO.

BIRTH DATE

MONTH	DAY	YEAR
○ Jan.		
○ Feb.		
○ Mar.		
○ Apr.		
○ May		
○ June		
○ July		
○ Aug.		
○ Sept.		
○ Oct.		
○ Nov		
○ Dec		

BOOKLET NO.

SCHOOL CODE

REASON CODE

NOTE TO TEACHER:
Complete the Reason Code only for students who "dropped in" to the school and are present to write the test.

Appendix 3

Sample Generic Demographic Data Form

Appendix 4

Sample Attendance Form

Page _____ of _____

ATTENDANCE FORM—JANUARY 2002

Senior 4 English Language Arts Standards Test

Booklet Number	Student Name (Please Print)	Program*	Student Attendance During Test Sessions				*Reading Response Booklet* Submitted for Local Marking (check ✓)	*Process Booklet* Submitted for Local Marking (check ✓)	For Dep't Use Only
			Day 1	Day 2	Day 3	Day 4			
10001	Sandra Jones	E	✓	✓	A^M	✓	✓	✓	
10002	Kevin Melnychuk	E	✓	A	A	A		✓	
10003	DAMAGED								
10004	Dallas Severn (also 10008)	E	✓	A^M	✓	✓	✓	✓	
10005	David Cameron	I	A	✓	✓	✓	✓	✓	
10006	Robert Smith	I	✓	A	✓	✓		✓	
10007	UNUSED								
~~10008~~	Used with 10004 (damaged)								
~~10009~~	Used in another classroom								
~~10010~~	Used in another classroom								

Karen Booth — **Supervising Teacher's Name** (please print)

123-4567 — **Phone Number**

Please ensure that copies of these forms are retained for your records. You will need this form to link your locally marked test with a student's name.

Note: For each session, record a "✓" for Present or an "A" for Absent.
An "A^M" indicates a student was Absent and a make-up session was held later.

** English (E.), French Immersion (I), Français (F)*

Appendix 5

List of Reason Codes to Record Changes in Standards Test Student Registration Numbers

(Please use these codes to complete the Student Registration Update when returning to the Assessment and Evaluation Branch in January 2002.)

Absent	
01	arrived too late to write the test
02	did not write due to weather
03	family/personal reasons
04	medical/illness/accident
05	out-of-town activity (athletic/academic)
06	religious objections
07	student refused to write
08	unexcused
09	working
19	other (please specify)

Withdrawn	
22	dropped course
23	incarcerated/court
24	medical/illness/accident
25	family/personal reasons
26	poor attendance/progress
27	quit school
29	other (please specify)

Incomplete	
40	continuing course/program next semester
41	no work completed
49	other (please specify)

Errors in Registration	
20	changed program
21	deceased
50	already has credit
51	auditing the course
52	exchange student
53	registered twice
54	quarter system projected registration
55	registered in wrong grade
59	other (please specify)

Exemptions	
60	emotional/psychological condition or circumstances
61	"M" credit designation
62	"E" credit designation
63	"phase d'accueil—bloc intensif" designation
69	other (please specify)

Drop Ins	
70	forgotten on original test registration
71	late registration to course
72	transferred in from another school/province/ country
79	other (please specify)

Migrancy	
90	transferred to another school within the province
91	transferred to another school outside of the province
99	other (please specify)

Senior 4
English Language Arts
Standards Test

Process Booklet

January 2002

Manitoba
Education,
Training
and Youth

For Office Use Only

Bundle # _____

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

Marker #3

Marker #_____

Team #_____

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Winnipeg, Manitoba R3E 3J5.

Community

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Community*. The test provides texts and test activities for students in the Senior 4 Comprehensive Focus, Literary Focus, and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days.

Day 1 is a one-hour session in which you will explore the theme, participate in a small group discussion, and complete a short task called "Connecting Ideas". You will also preview the writing task that you will work on over the three remaining days.

Day 2 is a two-hour session in which you will read and respond to texts. You will then plan your own text for the writing task.

Day 3 is a two-hour session for managing ideas, and drafting and revising your text.

Day 4 is a one-hour session in which you will complete your text and write a reflection on your test process.

The flow chart on the opposite page outlines the sequence of activities, as well as marks and time for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

You may go forward or back to any section of this booklet during the test process.

Student Test Booklets

You will use three booklets for the test:

- this *Process Booklet* (Days 1 to 4)
- *Readings Booklet* (Days 2 to 4)
- *Reading Response Booklet* (Day 2 only)

You will also be given *Draft Paper* for your rough draft work (Day 3). *Extra Pages* are available if you require them for any of the test activities.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a blue or black ink pen, HB pencil, highlighter and eraser. You may use an English dictionary, thesaurus and grammar handbook during all test sessions. Computers, computer software or electronic devices are **not** to be used.

Sequence of Activities

Day 1 — 1 hour

Exploring the Theme

- Activating your thoughts by responding to prompts
- Reading and viewing activating selections
- Recording ideas from the activating selections

20 minutes

Clarifying Thoughts With Others (group discussion) — 20 minutes

Connecting Ideas — 10 marks — 15 minutes

Writing Task — 5 minutes

Submit all materials

Day 2 — 2 hours

Responding to Texts — 30 marks — 90 minutes

Developing a Text

- Planning chart — 5 marks — 30 minutes

Submit all materials

Day 3 — 2 hours

Developing a Text (continued)

- Managing ideas — 5 marks
- Outlining, drafting, revising and editing

120 minutes

Submit all materials

Day 4 — 1 hour

Developing a Text (continued)

- Writing the final copy of your text and proofreading — 35 marks — 30 minutes

Reflecting — 15 marks — 30 minutes

Submit all materials

Extending the Theme

Optional Follow-up Activities

Community

DAY 1

In today's one-hour session, you will be

- **Exploring the theme** of "Community" by
  - activating your thoughts by responding to the prompts on page 5
  - reading and viewing the Activating Selections on pages 6 to 13
  - recording ideas from the Activating Selections

- **Clarifying your thoughts** with others through a small group discussion

- **Connecting ideas** by responding to two questions

- Previewing the **writing task**

Exploring the Theme

Activating Your Thoughts

Consider the following prompts. Use the space below for notes, drawings, a concept map, a word splash, or another strategy in preparation for sharing with others.

- **Identify various communities to which you belong.**
  For example: family, sports, peer, school, religious, neighbourhood, political, cultural, arts, work, social, special interests, geographical, volunteer
- **Pick one community that is significant to you and jot down three ways it influences you.**
  For example: behaviour, activities, beliefs, values, speech, dress
- **How do you affect this group or community?**
  For example: the roles you play (inform, focus, participate, lead, follow, organize, direct, encourage, inspire, manipulate, etc.)

Activating Selections

Read and view the following eight pages (6–13). While you read, jot down in the margins any ideas, questions, comments, or reactions you have and highlight sections that you find important or interesting. You will share your ideas with others later.

"I am a part of all that I have met."

(Tennyson, *Ulysses*, 1842)

The Entertainers

Cirque du Soleil

There is something almost sad about the traditional three-ring circus—tired elephants, mangy lions and droopy-eyed clowns performing their threadbare routines. But at Cirque du Soleil, the new form of circus that has swept the world, energy, imagination and raw talent crackle.

Cirque du Soleil's origins lie in the age-old tradition of street performances. In 1982, a 22-year-old fire-eater, Guy Laliberté, along with Gilles Ste. Croix, a stiltwalker, and Daniel Gauthier, who became the Cirque's president, created a summer festival in Baie St-Paul, Que., that featured friends—stiltwalkers, acrobats and other street entertainers. The show was a hit and in 1984, when the provincial government wanted festivals to celebrate the 450th anniversary of Jacques Cartier's voyage to North America, in typical Canadian fashion Laliberté and Gauthier applied for and received a grant of $1.5 million from Quebec City to create Cirque du Soleil.

The show performed around Quebec under an 800-seat bright-blue-and-yellow big top, and it drew huge crowds with its new-style circus. There were no animals, only amazingly talented jugglers, contortionists who turn their bodies into Silly Putty, trapeze artists and acrobats, all sporting astonishing multicoloured costumes, and backed by superb lighting and imaginative music. "We used everything from everywhere," recalled Guy Caron, the first artistic director.

When the Cartier celebrations ended, the Cirque continued. There was a bigger tent, a new director in Franco Dragone, an Italian-Belgian artist, and soon a host of new productions took to the road across Canada and the United States. In 1990, Cirque du Soleil went to Europe, in 1992 to Japan, and everywhere the response was awe and delight. Now there are permanent facilities in Las Vegas and at Walt Disney World in Florida, along with offices in Europe and Asia. The company's headquarters, however, remain in Montreal in a $40-million complex where more than 600 employees keep the now-giant enterprise humming.

This year, Cirque du Soleil is performing seven different shows on four continents. There are IMAX movies, CDs and boutiques—and there is a social conscience. Cirque du Soleil gives about one per cent of box-office revenues to help youth at risk from Mongolia to Brazil to Canada.

Above all, however, there is the entertainment that has dazzled nearly 24 million people. A Dutch reviewer noted that the Cirque is "dedicated to breaking down old ideas and preconceptions" and, he added, it succeeds brilliantly. So it does. This Quebec company has changed an age-old art form into something new—and better.

Identities

Normally, he goes clean shaven into the world but the promise of a Saturday liquid with sunshine draws him first from his study to the backyard, from there to his front lawn. The smell of burning leaves stirs the memories of childhood car rides, narrow lanes adrift with yellow leaves, girls on plodding horses, unattended stands piled high with pumpkins, onions, beets so that each one was, in its own way, a still life. Always, there were salmon tins glinting with silver, set above hand painted signs instructing purchasers to deposit twenty-five or fifty cents. This act of faith containing all the stories he has read in childhood about the North—cabins left unlocked, filled with supplies for hapless wayfarers—wakes in him a desire to temporarily abandon the twice-cut yards and hundred year old oaks.

He does not hurry for he has no destination. He meanders, instead, through the suburban labyrinth of cul-de-sacs, bays and circles, losing and finding himself endlessly. Becoming lost is made all the easier because the houses appear identical, repeat themselves with superficial variations. There grows within him, however, a vague unease with symmetry, with nothing left to chance, no ragged edges, no unkempt vacant lots, no houses rendered unique by necessity and indifference.

The houses have all faced toward the sun. They have had no artificial divisions. There is room enough for everyone. Now, as he passes grey stone gates, the yards are all proscribed by stiff picket fences and, quickly, a certain untidiness creeps in: a fragment of glass, a chocolate bar wrapper, a plastic horse, cracked sidewalks with ridges of stiff grass.

Although he has on blue jeans—matching pants and jacket made in Paris—he is driving a grey Mercedes Benz. Gangs of young men follow the car with unblinking eyes. The young men stand and lean in tired, watchful knots close to phone booths and seedy looking grocery stores.

W.D. VALGARDSON

Their hair glistens as though shellacked. Their leather jackets gleam with studs. Eagles, tigers, wolves, and serpents ride their backs.

He passes a ten foot wire fence enclosing a playground bare of equipment and pounded flat. The gate is double locked, the fence cut and rolled into a cone. Three boys throw stones at pigeons. Paper clogs the fence like drifted snow. The school is sheathed in heavy screens. Its yellow brick is pock-marked, chipped.

The houses are squat, as though they have been taller and have, slowly, sunk into the ground. Each has a band of dirt around the bottom. The blue glow of television sets light the windows. On the front steps of a red-roofed house, a man sits. He wears black pants, a tartan vest, a brown snap-brimmed hat. Beside him is a suitcase.

Fences here are little more than fragments. Cars jam the narrow streets and he worries that he might strike the unkempt children who dart back and forth like startled fish. Darkness has quietly been settling like soot. Street lights come on. He takes them as a signal to return the way he came but it has been a reckless, haphazard path. Retracing it is impossible. He is overtaken by sudden guilt. He has left no message for his wife.

There have been no trees or drifting leaves, no stands covered in produce, no salmon tins, but time has run away with him. His wife, he realizes, will have returned from bridge, his children gathered for supper. He also knows that, at first, they will have explained his absence on a neighbour's hospitality and gin. However, by the time he can return, annoyance will have blossomed into alarm. His safe return will, he knows from childhood and years of being locked in domestic grief, degenerate to recriminations and apology.

Faced with this, he decides to call the next time he sees a store or phone booth. So intent is he upon the future that he dangerously ignores the present and does not notice the police car, concealed in the shadows of a side street, nose out and follow him.

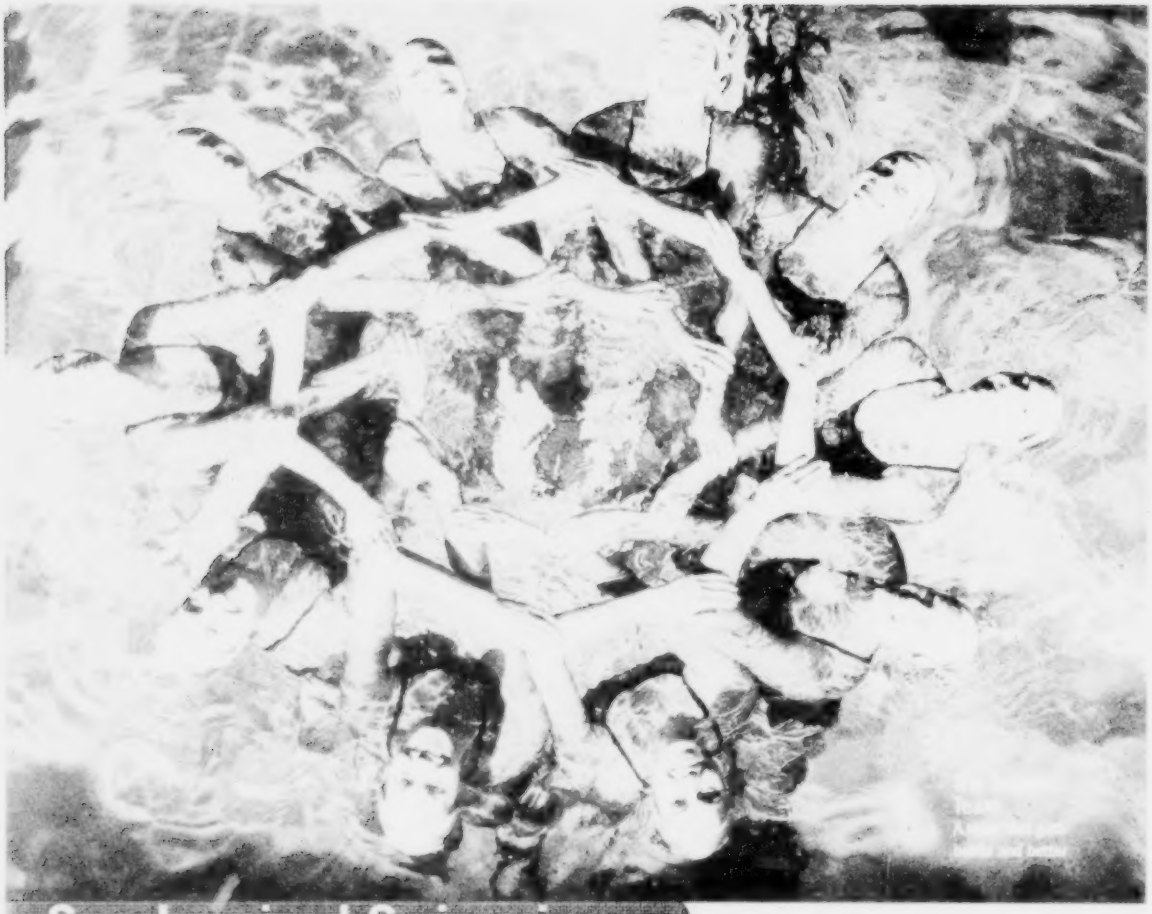
Ahead, there is a small store with windows covered in handpainted signs and vertical metal bars. On the edge of the light, three young men and a girl slouch. One of the men has a beard and, in spite of the advancing darkness, wears sunglasses. He has on a fringed leather vest. His companions wear leather jackets. Their peaked caps make their heads seem flat, their foreheads non-existent. The girl is better looking than she should be for such companions. She is long-

legged and wears a white turtle-necked sweater that accentuates her breasts.

In spite of his car, he hopes his day old beard which he strokes upward with the heel of his hand, will, when combined with his clothes, provide immunity. He slips his wallet into his shirt pocket, does up the metal buttons on his jacket and slips a ten dollar bill into his back pocket. Recalling a television show, he decides that if he is accosted, he will say that the ten is all he's got, that he stole the car and ask them if they know a buyer.

He edges nervously along the fender and past the grille. The store window illuminates the sidewalk like a stage. Beyond the light, everything is obscured by darkness. He is so intent upon the three men and the girl that he does not notice the police car drift against the curb, nor the officer who is advancing with a pistol in his hand.

When the officer, who is inexperienced, who is nervous because of the neighborhood, who is suspicious because of the car and, because he has been trained to see an unshaven man in blue jeans as a potential thief and not as a probable owner, orders him to halt, he is caught by surprise. When he turns part way around and recognizes the uniform, he does not feel fear but relief. Instinctively relaxing, certain of his safety, in the last voluntary movement of his life, he reaches his hand not upward in a gesture of submission but toward his wallet for his identity.



Synchronized Swimming

Past champions are often measured by the number of medals and trophies in their collections. Another gauge, however, is the number of kids those athletes inspire. Take Carolyn Waldo. For Canada at the 1988 Summer Games in Seoul, the Beaconsfield, Que., native won both the solo and duet (with Michelle Cameron) synchronized-swim gold medals. Then ask members of Canada's 2000 team what prompted them to compete. The answers are remarkably consistent. "All I wanted as a little girl," says Jacinthe Taillon, now 23, "was to be like Waldo when I grew up." Waldo even coaxed Fanny Létourneau into the sport. "I actually detested swimming," says the soft-spoken team and duet competitor. "I wanted to figure skate." That changed after watching the 1988 Games. "I had never taken a lesson," says Létourneau, 21, "but after watching Carolyn Waldo perform at the Olympics, I just jumped into the deep end and swam."

OLYMPICS/SPECIAL

The girls Waldo inspired are now women with their sights set on matching her Olympic double. Létourneau and partner Claire Carver-Dias, 23, are ranked fourth in the duet event. And the nine-woman team that includes Taillon, Létourneau and Carver-Dias is ranked third behind Russia and Japan. "At every competition this year, the team has gotten better and better," says manager Erin Woodley. "The timing is right for Sydney."

Canadians, of course, *expect* to see their synchronized swimmers on the podium. But a lot has changed since the sport was introduced

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at the 1984 Games. In 1996, the solo and duet events were dropped, leaving only the team event (the duet will be reintroduced at Sydney). And over the past decade, France, Japan and Russia have surpassed the Canadians, who in 1998 placed a disappointing fourth at the world championships.

Since then, the team has practised year-round in Toronto, and this year, they trained with dance instructors and had Deborah Brown, choreographer of Cirque du Soleil, offer advice on their routines. "It's taken a lot of persistence to get where we are today," says 26-year-old team member Kirstin Normand. "We're proud of ourselves, and we'll make Canada proud of us." Waldo, too.

Susan McClelland

Recording Ideas from the Activating Selections

Respond to the following prompts:

- How is the idea of community reflected in the texts you read and viewed?

- To help focus your group's discussion, create two questions or formulate two observations about the theme "Community" that have arisen from your personal experience and the texts you have read and viewed.

Clarifying Thoughts With Others

In small groups, explore and extend your understanding of the theme "Community" by sharing your ideas and by considering others' experiences and perspectives. **Note: You will be asked to evaluate the usefulness of the group process.**

Discuss with your group

- the two questions or observations you created or formulated from the previous page
- how your experiences with communities are similar to or different from those of your group members. Refer to your notes under "Activating Your Thoughts" (p. 5)

Record ideas in the space below.

Connecting Ideas

15 minutes

1. What is the value, influence or effect that communities have on individuals **and** that individuals have on communities? 5 marks

2. Evaluate the usefulness of your group process in extending your understanding of communities and their effects. 5 marks

Writing Task

Individuals contribute to their community and in doing so they help shape it. In turn, a community plays an important role in how individuals view themselves and others.

Task: Plan and develop a written text that captures your understanding or appreciation of community.

Consider:

- the central idea, also known as theme, thesis, controlling idea, focus
- the purpose
- the audience (must be a public not personal audience)
- the context (situation in which your audience will experience your text)
- the form. Select from the following forms:

– short story	– memoir	– myth
– article	– debate	– editorial
– poetry	– essay	– speech

Note: You may use an adaptation of the forms listed above.

Your written text is worth 35% of your test mark. You will be assessed on the:

- selection and development of ideas and information
- appropriateness of form for audience, purpose, and context
- selection of organizational structures
- effectiveness of the use of language and other communication techniques
- appropriate use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation)

You will develop your text over the next three days:

Day 2 – consider ideas through further reading
– plan your text

Day 3 – organize, draft, revise, edit

Day 4 – write your final copy
– write reflections

DAY 2

In this two-hour session, you will:

- **respond to text** (90 minutes)
- begin **developing a text**—planning chart (30 minutes)

Responding to Texts

For this activity, you require the following booklets: 30 marks

- *Readings Booklet*
- *Reading Response Booklet*

As you read through the selections and answer the questions, consider how they affect your understanding of "Community".

At the end of this session, the *Reading Response Booklet* will be collected. You may keep your *Readings Booklet* for the remainder of the test.

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	
Purpose State the purpose of your text.	
Audience Describe the characteristics of your intended audience. The audience must be a public not a personal audience.	
Context State the situation in which the audience will experience your text.	
Form Select a form from the following:	☐ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ☐ poetry ☐ essay ☐ speech

DAY 3

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

120 minutes

- manage ideas
- outline, draft, revise and edit your text

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form ...

Which of the following types of content will you use to develop your text:

☐ incidents	☐ statistics	☐ sensory detail
☐ examples	☐ anecdotes	☐ descriptive detail
☐ quotes	☐ figurative language	☐ illustrations
☐ other:		

List two or three specific details of the content you identified above:

Explain how one or more of these specific details will help you achieve your purpose for this text.

.....

.....

.....

.....

.....

.....

.....

.....

.....

Outlining, Drafting, Revising and Editing

When outlining, drafting, revising and editing your text, use only the *Draft Paper* provided. Additional pages are available if you require them.

All *Draft Paper* must be returned to the teacher at the end of today's session (Day 3) and tomorrow's session (Day 4).

The way you choose to develop your text will determine its length. **However**, be certain that your text is developed well enough to communicate your ideas clearly and effectively to your audience.

Checklist for Revising and Editing

Before writing the final copy of your text, ensure that you have revised and edited for the following:

- ❑ Is your central idea clearly developed and supported?
- ❑ Is the form appropriately adapted for your audience, purpose and context?
- ❑ Is the organizational structure you used effective?
- ❑ Is your use of language effective?
- ❑ Is your use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, punctuation) appropriate?

DAY 4

In today's one-hour session, you will:

- complete your **final copy** and **proofread**

- write a **reflection** on your text

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: .....

.....

Purpose: .....

Audience: .....

Context: .....

Form: .....

Your final copy is to be written in blue or black ink on the following pages.

Title:

Reflecting

1. Explain why your choice of form for your writing task is effective for your audience, purpose and context. **5 marks**

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. 5 marks

3. Explain how your text reflects or reveals your view of community. 5 marks

Acknowledgements

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Tennyson, Alfred Lord. "Ulysses," 1842.

Thompson, Peter. Photo page 12. *Maclean's* Magazine, September 18, 2000, Rogers Media, per the Pan Canadian Copyright Agreement.

Valgardson, W.D. "Identities." *Windows and Mirrors: Short Stories*, Prentice-Hall Canada Inc., 1987, per the Pan Canadian Copyright Agreement.

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Senior 4
English Language Arts
Standards Test

Readings Booklet

January 2002

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Education,
Training
and Youth

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Manitoba Education, Training and Youth,
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5.

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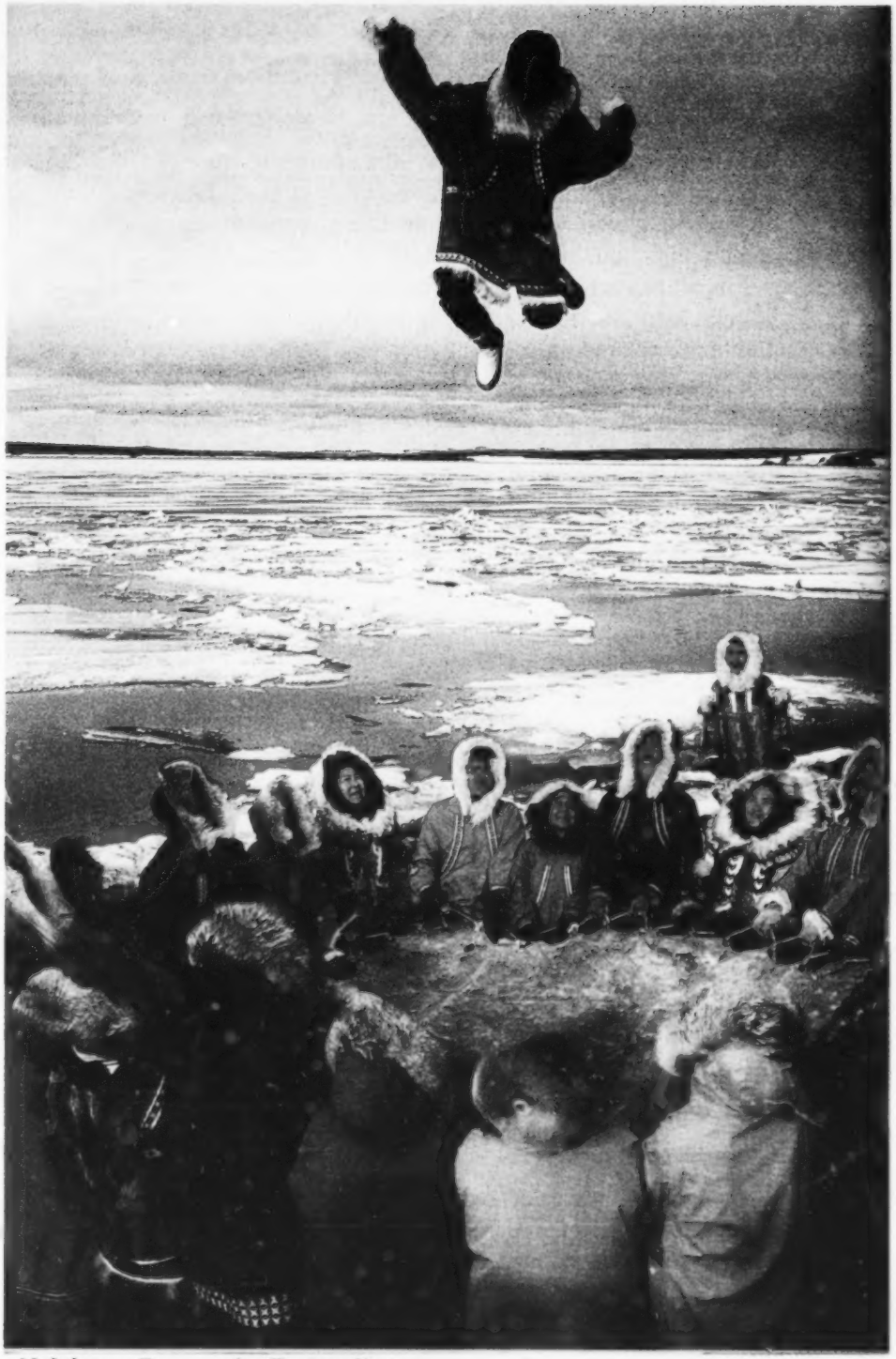

Nalukauq. Community Trampoline

The Other Family

by Himani Bannerji

When the little girl came home it was already getting dark. The winter twilight had transformed the sheer blue sky of the day into the colour of steel, on which were etched a few stars, the bare winter trees and the dark wedges of the house tops. A few lit windows cast a faint glow on the snow outside. The mother stood at her window and watched the little hooded figure walking toward the house. The child looked like a shadow, her blue coat blended into the shadows of the evening. This child, her own, how small and insubstantial she seemed, and how alone, walking home through a pavement covered with ice and snow! It felt unreal. So different was this childhood from her own, so far away from the sun, the trees and the peopled streets of her own country! What did I do, she thought, I took her away from her own people and her own language, and now here she comes walking alone, through an alien street in a country named Canada.

As she contemplated the solitary, moving figure, her own solitude rushed over her like a tide. She had drifted away from a world that she had lived in and understood, and now she stood here at the same distance from her home as from the homes which she glimpsed while walking past the sparkling clean windows of the sandblasted houses. And now the door bell rang, and here was her daughter scraping the snow off her boots on the door mat.

Dinner time was a good time. A time of warmth, of putting hot, steaming food onto the table. A time to chat about the important things of the day, a time to show each other what they had acquired. Sometimes, however, she would be absent-minded, worried perhaps about work, unsettled perhaps by letters that had arrived from home, scraping her feelings into a state of rawness. This was such an evening. She had served herself and her child, started a conversation about their two cats and fallen into a silence after a few minutes.

"You aren't listening to me, Mother."

The complaining voice got through to her, and she looked at the indignant face demanding attention from the other side of the table. She gathered herself together.

"So what did he do, when you gave him dried food?"

"Oh, I don't quite remember, I think he scratched the ground near his bowl and left."

The child laughed.

"That was smart of him! So why don't we buy tinned food for them?"

"Maybe we should," she said, and tried to change the topic.

"So what did you do in your school today?"

"Oh, we drew pictures like we do every day. We never study anything—not like you said you did in your school. We drew a family—our family. Want to see it?"

"Sure, and let's go to the living room, OK? This is messy." Scraping of chairs and the lighting of the lamps in the other room. They both made a rush for the most comfortable chair, both reached it at the same time and made a compromise.

"How about you sit in my lap? No? OK, sit next to me then and we will squeeze in somehow."

There was a remarkable resemblance between the two faces, except that the face of the child had a greater intensity, given by the wide open eyes. She was fine boned, and had black hair framing her face. Right now she was struggling with the contents of her satchel, apparently trying to feel her way to the paintings.

"Here it is," she said, producing a piece of paper. "Here's the family!"

The mother looked at the picture for a long time. She was very still. Her face had set into an expression of anger and sadness. She was trying very hard not to cry. She didn't want to frighten the child, and yet what she saw made her feel distant from her daughter, as though she was looking at her through the reverse end of a telescope. She couldn't speak at all. The little girl too sat very still, a little recoiled from the body of her mother, as though expecting a blow. Her hands were clenched into fists, but finally it was she who broke the silence.

"What happened?" she said. "Don't you like it?"

"Listen," said the mother, "this is not your family. I, you and your father are dark-skinned, dark-haired. I don't have a blond wig hidden in my closet, my eyes are black, not blue, and your father's beard is black, not red, and you, do you have a white skin, a button nose with freckles, blue eyes and blond hair tied into a pony tail? You said you drew our family. This is not it, is it?"

The child was now feeling distinctly cornered. At first she was startled and frightened by her mother's response, but now she was prepared to be defiant. She had the greatest authority behind her, and she now summoned it to her help.

"I drew it from a book," she said, "all our books have this same picture of the family. You can go and see it for yourself. And everyone else drew it too. You can ask our teacher tomorrow. She liked it, so there!"

The little girl was clutching at her last straw.

"But you? Where are you in this picture?" demanded her mother, by now thoroughly aroused. "Where are we? Is this the

family you would like to have? Don't you want us anymore? You want to be a *mem-sahib*, a white girl?"

But even as she lashed out these questions the mother regretted them. She could see that she made no sense to the child. She could feel the unfairness of it all. She was sorry that she was putting such a heavy burden on such young shoulders.

"First I bring her here," she thought, "and then I try to make her feel guilty for wanting to be the same as the others." But something had taken hold of her this evening. Panic at the thought of losing her child, despair and guilt galvanized her into speech she regretted, and she looked with anger at her only child, who it seemed wanted to be white, who had rejected her dark mother. Someday this child would be ashamed of her, she thought, someday would move out into the world of those others. Someday they would be enemies. Confusing thoughts ran through her head like images on an uncontrollable television screen, in the chaos of which she heard her ultimate justification flung at her by her daughter—they wanted me to draw the family, didn't they? "They" wanted "her" to draw "the family." The way her daughter pronounced the words "they" or "the family" indicated that she knew what she was talking about. The simple pronoun "they" definitely stood for authority, for that uncontrollable yet organized world immediately outside, of which the school was the ultimate expression. It surrounded their own private space. "They" had power, "they" could crush little people like her anytime "they" wanted to, and in "their" world that was the picture of the family. Whether her mother liked it or not, whether she looked like the little girl in it or not, made not one jot of difference. That was, yes, that was the right picture. As these thoughts passed through her mind, her anger ebbed away. Abandoning her fury and distance, the mother bowed her head at the image of this family and burst into sobs.

"What will happen to you?" she said. "What did I do to you?"

She cried a great deal and said many incoherent things. The little girl was patient, quietly absorbing her mother's change of mood. She had a thoughtful look on her face, and bit her nails from time to time. She did not protest any more, but nor did she cry. After a while her mother took her to bed and tucked her in, and sat in the kitchen with the fearful vision of her daughter always outside of the window of the blond family, never the centre of her own life, always rejecting herself, and her life transformed into a gigantic peep show. She wept very bitterly because she had caused this destruction, and because she had hated her child in her own fear of rejection, and because she had sowed guilt into her mind.

When her mother went to bed and closed the door, the child, who had been waiting for long, left the bed. She crossed the corridor on her tiptoes, past the row of shoes, the silent gathering of the overcoats and the mirror with the wavy surface, and went into the washroom. Behind the door was another mirror, of full length, and clear. Deliberately and slowly the child took off the top of her pyjamas and surveyed herself with grave scrutiny. She saw the brownness of her skin, the wide, staring, dark eyes, the black hair now tousled from the pillows, the scar on her nose and the brownish pink of her mouth. She stood a while lost in this act of contemplation, until the sound of soft padded feet neared the door, and a whiskered face peeped in. She stooped and picked up the cat and walked back to her own room.

It was snowing again, and little elves with bright coloured coats and snow in their boots had reappeared in the classroom. When finally the coats were hung under pegs with names and boots neatly stowed away, the little girl approached her teacher. She had her painting from the day before in her hand.

"I have brought it back," she said.

"Why?" asked her teacher, "don't you like it any more?"

The little girl was looking around very intently.

"It's not finished yet," she said. "The books I looked at didn't have something. Can I finish it now?

"Go ahead," said the teacher, moving on to get the colours from the cupboard.

The little girl was looking at the classroom. It was full of children of all colours, of all kinds of shapes of noses and of different colours of hair. She sat on the floor, placed the incomplete picture on a big piece of newspaper and started to paint. She worked long at it—and with great concentration. Finally it was finished. She went back to her teacher.

"It's finished now," she said, "I drew the rest."

The teacher reached out for the picture and spread it neatly on a desk. There they were, the blond family arranged in a semicircle with a dip in the middle, but next to them, arranged alike, stood another group—a man, a woman, and a child, but they were dark-skinned, dark-haired, the woman wore clothes from her own country, and the little girl in the middle had a scar on her nose.

"Do you like it?"

"Who are they?" asked the teacher, though she should have known. But the little girl didn't mind answering this question one bit.

"It's the other family," she said.

Canada Essay

The Canadian Way

By Ken Dryden

A native of Hamilton, Ken Dryden, 53, had a spectacular career as the Montreal Canadiens goaltender in the 1970s. Now president of the Toronto Maple Leafs, he is also a lawyer and author. This essay is adapted from "Finding a Way," the Charles R. Bronfman Lecture in Canadian Studies, which Dryden delivered last week at the University of Ottawa.

When I was one year old, we moved to the new Toronto suburb of Etobicoke. These were exciting times. The war was over; the economy was booming. Lives that had been put on hold for many years were now ready to be lived. The old world of Europe was broken. Canada was where the future would be made, and it was in places like Etobicoke that we would make it. We felt immensely privileged. I was proud of Canada. We were proud of Canada.

The 21st century will belong to conciliators, to listeners, to learners

For me, the United States was a place of fascination. So exciting, so at the centre of things. The baseball teams, the college football teams with their wonderfully odd nicknames. The people who filled our conversations—Kennedy, Eisenhower, Marilyn Monroe, Elvis Presley. When I graduated from high school, as my friends went off to Western, McMaster or the University of Toronto, I wanted someplace different. I went to Cornell in Ithaca, N.Y.

I loved those four years. I even thought about staying in the United States. I also became more Canadian than I had ever been, forever reminding my unimpressed classmates of any and all things Canadian. I was accepted at law school in Boston, and made plans to attend, but decided to come home. I wanted to continue playing hockey, I said to myself. But there was something else as well.

I spent the next year in Winnipeg, beginning law school, and playing for the Canadian national team. A year later, I was in Montreal and married. We lived in Montreal for most of the next 10 years. As a hockey player, there was no better team to play for, no better arena to play in, no more knowledgeable and demanding fans.

On Nov. 15, 1976, there was a Quebec provincial election. There was also a hockey game at the Montreal Forum. The game was different that night, as if the 17,000 people there were really somewhere else. The early returns flashed on the message board: the Liberals ahead by a little, the PQ by a little—nothing was clear. Then the gap widened. A new buzz entered the arena, of disquiet for some; of hope for others. Then suddenly on the message board were the words—"*Un nouveau gouvernement.*" And 17,000 people who for years had been sitting side by side, Canadiens fans together, now knew something about one another

Dryden strikes his classic pose at the Canadiens net; with wife Lynda, children Sarah and Michael (opposite page): 'Hockey makes one humble'

they hadn't known before—and nothing would ever be the same again.

I played three more seasons, then retired from hockey. We moved to Ottawa where I took my bar exams, then to Cambridge, England, where I began writing my first book. Again, I loved it there; I thought about staying. Again, I spent the year as that annoying Canadian voice—"Oh, speaking of the Booker Prize," I'd say, "Alice Munro, one of the nominees, she's a Canadian, you know." "Oh," they'd say. Margaret Atwood, Dan Aykroyd, Oscar Peterson, Donald Sutherland, Margot Kidder—it went on and on. And suddenly I knew it would go on and on. I couldn't stop being Canadian.

So we went home. And in the 19 years since, we have never left. I'd like to live other places for awhile. But Canada is home. It's where I want to be. Like Joe, I am a Canadian.

.....

It can seem a mixed legacy. On one hand, Canada's enviable peace, prosperity and stability, our opportunity to make and remake ourselves; on the other, our existence as the nearly invisible and often irrelevant sibling of a superstar. It is so much easier for Canadians to see ourselves as what we are not.

Our storytellers focus on our "not" traits—cleanliness, politeness, niceness. On our "not" personality—a little dull and inoffensive, without much ambition, the person who meets every compliment with a shy smile and a "yes, but," knowing in his bones that somewhere else in the world there must be something better. Whose way isn't to leap solo into the excitement of the unknown, but to move ahead with others; to find accommodation. To compromise.

Typically Canadian, our storytellers say. And we nod. But it isn't. Ask an Australian, or an Argentine; ask a Moroccan, Dane or Dutchman. Ask someone from Minneapolis, Pittsburgh, St. Louis or Denver. Ask anyone who in his own world can't control, dictate or pretend to be the biggest and best. What our writers and artists sneer at as "typically Canadian" is reality for most of the world. It's not a unique flaw in our character. It doesn't resign us to a second-rate destiny.

In our now more global world, in fact, smallness is becoming everybody's reality. And knowing how to live with smallness is becoming an ever more important skill.

We also live with the legacy of division. It is division not primarily based on language and culture, but on our sheer size, and a climate that is inhospitable to a large U.S.-scale population. It is division that neither railroad, nor telecommunication, nor government policy has been able to bridge, nor will. Canada may be the most decentralized country in the world but, the most naturally divided, it must be. We have succeeded in the past because we have understood that about ourselves, because we're practical people; because we have to be. We often

Peter Bregg/MacLean's

At Air Canada Centre: 'Like Joe, I am a Canadian'

disappoint ourselves because we can't live up to the flag-waving, unified ideal of nationhood that the United States and Britain have put in our heads. But unity is often an illusion of circumstance. Change the circumstance, and the illusion is gone. Everywhere in the world since 1989, circumstances have been changing. Globally, we've been looking for new structures, new understandings to see us into the future, new stories, but we're not doing very well. Yet in Canada, we have been living this divided/connected reality for most of our existence. We have been able to manage division, encourage commonality, accept difference and achieve prosperity all without bloodshed.

We are good at dealing with people who aren't like us. Our size and climate—our divisions—have made us so. By contrast, life is not going to be easy for the United States in the increasingly globalized future, where nobody has the power, and everybody is small.

.....

Hockey may seem an odd game for Canadians to embrace. It is not dull, inoffensive or reticent. It is certainly not a refuge for "peace, order and good government." Yet it is a deeply Canadian game. It is a game beyond control. Those who play hockey best, the teams that win, don't agonize at the loss of perfection when the chaos begins. They accept what they've got, and gather up the pieces and put them together as fast and as well as they can. They find a way. Hockey is a "find a way" game.

America's game used to be baseball. Now it is football. It appeals to an America that is looking for certainty. For control. In football, the biggest and the strongest should win. Hockey makes one humble. It will never be America's game.

Canada, I think, is a "find a way" country. We don't have the luxury of charting a path and getting to the end we expect. Things happen along our way that we aren't big enough or strong enough to control. It has always been so. Our climate, our landscape, our proximity to the United States: we have had to accept what is beyond us and make the best of it. So we find a new path. It takes a little longer. It doesn't get us quite where we wanted to go. But it's a good path. And the next time it gets blocked, we know what to do. We know we will find a way.

"Find-a-way-ism," I believe, is Canada's one true ideology. Not liberalism, conservatism, socialism or any other. In this country, we don't have the luxury of binding ourselves to rigid ideology. We need to use whatever tool we can find. The federal Liberals governed this country for most of the past century because they understood that about us. As the other parties clung righteously to ideology, the Liberals used conservative or socialist tools—whatever a situation called for. The federal Liberals are a "find a way" party.

The 21st century, I believe, will be a "find a way" century. Ideologies will matter less. Naked power will have less impact. "Compromise" may be a pejorative word now, but what it represents—the need, ability and willingness to find common ground of some sort no matter how imperfect—is essential. The 21st century will belong to the conciliators. To the listeners. To the learners. To people who know that whatever they are sure of today will not be right tomorrow.

In 1904, Prime Minister Wilfrid Laurier declared that the 20th century would belong to Canada. He was wrong. Canada wasn't big enough or strong enough for an age of power. But Laurier may have spoken 100 years too soon. This century will not belong to Canada, but it will belong to the attitudes, values and understandings that are our legacy. ■

The Players

In the home the roster of women
alters little. Line-up changes consist
of deletions followed by additions,
as weakening bodies and minds demand
higher levels of care than the staff
can provide. One day a face
is missing; before long a new
recruit appears and the roster
is back to full complement.

Some go to more intensive care
in nursing homes; others to hospitals
to end their days. Some will draw
their last breath in bed, here
in this home that is not their own,
but somehow is, where they belong
to a ladies' team and all of them
are players in the late innings
of a game where the outcome is
not in doubt, but the game must
be played to the final at bat.

GLEN SORESTAD

Swimmers

Acknowledgements

Bannerji, Himani. "The Other Family." *Insights: Immigrant Experiences,* Harcourt Brace Canada, 1995, per the Pan Canadian Copyright Agreement.

Bregg, Peter. Photo page 8. *Maclean's* Magazine, November 13, 2000, Rogers Media, per the Pan Canadian Copyright Agreement.

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Senior 4
English Language Arts
Standards Test

Reading Response Booklet

January 2002

Manitoba
Education,
Training
and Youth

For Office Use Only

Bundle # _____

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

Marker #3

Marker #_____

Team #_____

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Instructions

You have 90 minutes to read the selections in the *Readings Booklet* and to respond to the questions in this *Reading Response Booklet*.

1. Read each selection in the *Readings Booklet* before writing your response to the questions about that selection.

   Read each question carefully and provide a complete response. For multiple choice or true-false questions, circle the letter beside the best answer for each question.

2. Record all your answers directly in this booklet in the space provided.

   If you require extra space to write your responses, use only the extra pages available from the supervising teacher. If using extra pages:

   - indicate that you have done so at the end of the question,
   - **include your booklet number and question number on each extra page**, and
   - staple each page into your booklet at the appropriate question.

Points To Remember

- You may use an English dictionary, a thesaurus and/or a grammar handbook at any time during the standards test. No bilingual dictionaries or other outside material of any type may be brought to or used during this test, nor may any test-related materials be taken from the test room.
- Computers, computer programs or electronic devices of any kind are **not** allowed.
- Answer the questions on your own. You may not talk with others during the test session.

Photograph: Community Trampoline

1. **Life in the arctic is enjoyable.**
   Life in the arctic is harsh.

   2.5 marks

   By making specific reference to the photograph, analyze how both statements could be valid interpretations.

The Other Family

2. Predict the mother's response to her daughter's final version of the "family" picture. Support your prediction with reference to the text. 2.5 marks

3. Explain whether or not the child's drawing of the finished picture is an appropriate ending to the story. 2.5 marks

The Other Family

4. **Images portrayed through the media or experienced at school affect an individual's self-perception.** 2.5 marks

Respond to this statement, making specific references both to your personal experience and to those of the story's characters.

The Canadian Way

5. Beside each statement below, circle: 3 marks

"S" if the statement is supported by the article, or
"R" if the statement is refuted by the article, or
"N" if the statement is neither supported nor refuted by the article.

S R N 5.1 Ken Dryden's residency in other countries served little purpose in defining his sense of Canadian identity.

S R N 5.2 Language and culture are the primary basis of Canada's division.

S R N 5.3 As the 21st century will be a "find-a-way century", more immigrants will move to Canada.

S R N 5.4 Canadian successes are based on a practical understanding of who we are.

S R N 5.5 In order to appreciate being Canadian, you must live abroad.

S R N 5.6 Canadians are conciliators, listeners, and learners.

6. **"But Canada is home. It's where I want to be."** (p. 7) 2 5 marks

Do you share Ken Dryden's viewpoint? Justify your position, referring to personal experience or observation.

The Canadian Way

7. Circle either a "T" for "true" or an "F" for "false" beside each statement below. 2.5 marks

According to Ken Dryden, "find-a-way-ism" refers to:

T	F	71	the easiest path
T	F	72	the middle ground
T	F	73	Canada's one true ideology
T	F	74	the search for certainty and control
T	F	75	his philosophy

The Other Family / The Canadian Way

8. **Life experiences shape people's sense of community.** 2.5 marks

Analyze this statement by comparing the experiences shared in both "The Other Family" and "The Canadian Way".

The Players

9. Circle the letter beside the best ending to the sentence. 1 mark

A sense of community is experienced by "The Players" in that they share a common . . .

A fate.

B illness.

C love of sports.

D hospital experience.

10. Analyze how this poem reflects a societal view of the individual's role in community. 2.5 marks

The Players

11. Explain an effect of a central literary device used in the poem. 2.5 marks

The Players / Photograph: Swimmers

12. Compare the poem "The Players" to the photograph on page 10. 1 mark

Circle either a "T" for "true" or an "F" for "false" beside each statement below.

T F 12.1 The characters in both the poem and the photograph seem to experience a sense of community.

T F 12.2 The cycle of life and death is portrayed in both the poem and the photograph.

Photograph: Swimmers

13. Analyze how the photograph on page 10 communicates meaning or creates overall impression. **2.5 marks**

Senior 4 English Language Arts Standards Test

SCORING RUBRICS

(Use in conjunction with
***Student Exemplars and Rationales*)**

January 2002

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Assessment and Evaluation Branch,
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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts: Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level and Above Level. Below Level and At Level are further divided into two sub-categories: emergent and solid. This subdivision of the levels allows markers to detect and identify students who are approaching these specific levels, but have not yet consistently demonstrated all or most of its requirements. The Above Level consists of one category for scoring the responses.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics and Student Exemplars with Rationales

The ***scoring rubrics*** contain standards, that is, performance indicators adapted from the *Senior 4 English Language Arts: Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. They are not exhaustive. Other ways of responding must be considered and assessed with the scoring rubrics.

The ***student exemplars*** (accompanying document) are actual unedited student responses to help illustrate the links between the standards, the scoring scales, the possible characteristics and the student responses.

Rationales (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

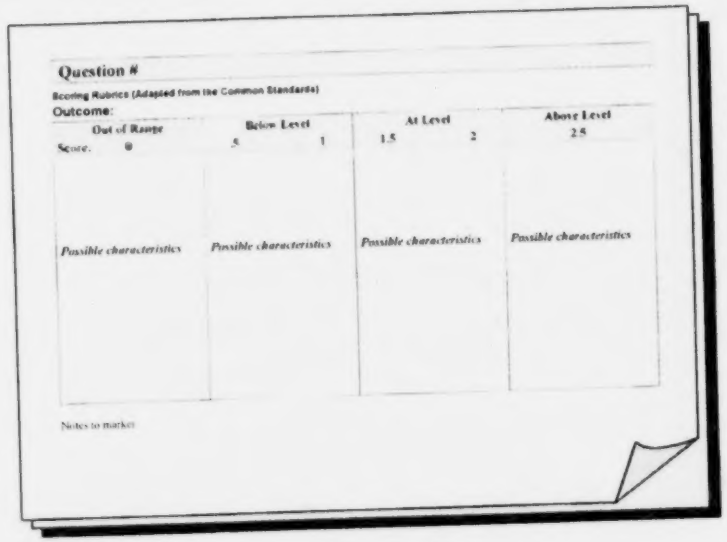
Steps in Scoring Student Responses

1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars and the rationales (from top to bottom).

3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

4. Use the possible characteristics, student exemplars and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.


Question #

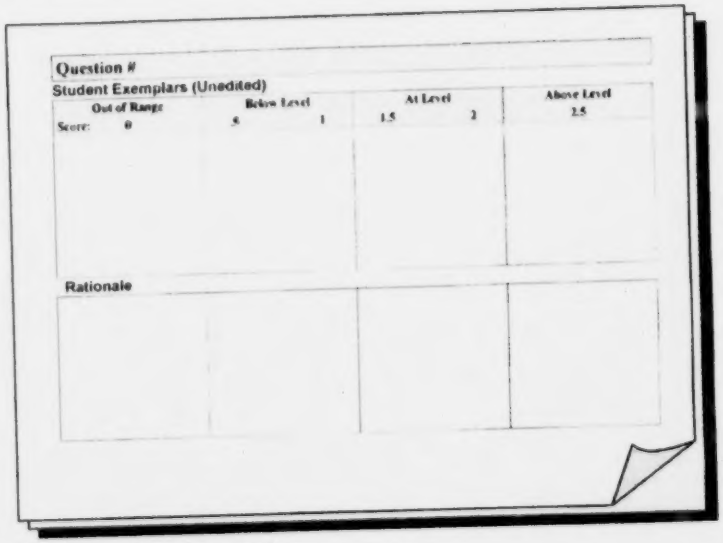
Scoring Rubrics (Adapted from the Common Standards)

Outcome:

	Out of Range	Below Level		At Level		Above Level
Score:	0	.5	1	1.5	2	2.5
	Possible characteristics	*Possible characteristics*		*Possible characteristics*		*Possible characteristics*

Notes to marker

(this document)


Question #

Student Exemplars (Unedited)

	Out of Range	Below Level		At Level		Above Level
Score:	0	.5	1	1.5	2	2.5

Rationale

(accompanying document)

Learning Outcomes

Outcomes Assessed

Activity	Question Number	Question Type*	Target Outcome
Reading Response	1	O-R	2.2.1
	2	O-R	1.1.1
	3	O-R	2.2.3
	4	O-R	2.1.1
	5.1	R-R	2.1.2
	5.2		
	5.3		
	5.4		
	5.5		
	5.6		
	6	O-R	1.1.2
	7.1	R-R	2.3.3
	7.2		
	7.3		
	7.4		
	7.5		
	8	O-R	3.2.5
	9	R-R	5.2.3
	10	O-R	5.2.2
	11	O-R	2.2.3
	12.1	R-R	3.2.5
	12.2		
	13	O-R	2.2.3

Connecting Ideas	1	O-R	1.1.1
	2		5.1.4
Planning Chart		O-R	3.1.4
Managing Ideas		O-R	3.3.3
Writing Task	Ideas	O-R	4.1.1
	Form		4.1.2
	Organizational Structures, Techniques and Transitions		4.1.3
	Language Use and Arrangement		4.2.4
	Grammar, Spelling, Capitalization and Punctuation		4.3.1 4.3.2 4.3.3
Reflecting	1	O-R	4.2.1
	2	O-R	2.2.3
	3	O-R	5.2.3

* O-R – Open-response question
R-R – Restricted-response question

Outcomes Not Assessed

Test Activity		**Target Outcome**
Exploring the Theme	Activating Your Thoughts	1.1.1 1.1.4 1.2.2
	Reading and Viewing Texts	1.1.1 1.1.2 1.2.2 1.2.3 1.2.4 2.1.1 2.1.2 2.1.3 2.1.4 2.2.1 2.2.2
	Recording Ideas	2.1.2 2.2.2 3.1.1 3.1.2 3.3.2 3.3.3 5.2.2 5.2.3
Clarifying Thoughts With Others		1.1.2, 1.2.1, 1.2.2, 1.2.3, 1.2.4,

Answer Key and Scoring Rubrics

for the *Reading Response Booklet*

Answer Key For Restricted-Response Reading Questions

QUESTION NUMBER	ANSWER	VALUE
5.1	R	.5
5.2	R	.5
5.3	N	.5
5.4	S	.5
5.5	N	.5
5.6	S	.5
7.1	F	.5
7.2	T	.5
7.3	T	.5
7.4	F	.5
7.5	T	.5
9	A	1
12.1	T	.5
12.2	F	.5

Question 1:	**Life in the arctic is enjoyable.** **Life in the arctic is harsh.** **By making specific reference to the photograph, analyze how both statements could be valid interpretations.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.1

Out of Range	Below Level		At Level		Above Level
Score: 0	**.5**	**1**	**1.5**	**2**	**2.5**
	Examines and analyzes various interpretations of texts.		Examines and analyzes various interpretations of texts to revise, confirm or extend understanding.		Superior examination and analysis of various interpretations of texts to revise or confirm understanding and achieve insight.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• lack of comprehension of question and/or text	• limited analysis explains the validity of the statements in relation to the picture e.g. it looks cold • student may deal with only one of the statements, making reference to specific elements in the picture		• analysis explains validity of both statements in relation to specific elements in the picture		• superior analysis of the validity of both statements in relation to specific elements in the picture e.g. draws conclusions about arctic life or community

See student exemplars and rationales in the accompanying document.

Note to marker: Students may disagree with one or both statements.

Question 2:	Predict the mother's response to her daughter's final version of the "family" picture. Support your prediction with reference to the text.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 1.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	.5	1	1.5	2	2.5
	Demonstrates limited skill in considering the relative merits of ideas, observations, opinions and emotions to consider position.		Considers the relative merits of a range of ideas, observations, opinions and emotions to consider position.		Demonstrates superior skill in considering the relative merits of a range of ideas, observations, opinions and emotions to consider position.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• lack of comprehension of text or question	• prediction of the mother's response demonstrates a superficial or generalized consideration of the mother's previous thoughts and actions		• prediction of mother's response is consistent with mother's previous thoughts and actions		• prediction of the mother's response demonstrates consideration of the mother's previous thoughts and actions and of the complexity of the situation e.g. mother recognizes her daughter's struggle to capture the uniqueness of her family within the stereotypical Canadian family

See student exemplars and rationales in the accompanying document.

Note to marker: Support for prediction may be direct or indirect.

Question 3: **Explain whether or not the child's drawing of the finished picture is an appropriate ending to the story.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.3

Out of Range	Below Level		At Level		Above Level
Score: 0	**.5**	**1**	**1.5**	**2**	**2.5**
	Demonstrates limited analysis of how language and stylistic choices in texts communicate meaning or intention and create effect and overall impression.		Analyzes how language and stylistic choices in texts communicate meaning or intention and create effect and overall impression.		Demonstrates superior analysis of how language and stylistic choices in texts communicate meaning or intention and create effect and overall impression.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• lack of comprehension of text and/or question	• explanation demonstrates a superficial/generalized analysis of the finished picture in the context of the whole story		• explanation demonstrates analysis of the finished picture in the context of the whole story		• explanation demonstrates an insightful analysis of the finished picture in the context of the story and extends the application to a broader context (i.e., theme) e.g. may identify complexity of stereotypes (multicultural, reverse racism ...)

See student exemplars and rationales in the accompanying document.

Question 4: **Images portrayed through the media or experienced at school affect an individual's self-perception.**

Respond to this statement, making specific references <u>both</u> to your personal experience and to those of the story's characters.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	**.5**	**1**	**1.5**	**2**	**2.5**
	Demonstrates limited analysis of connections between personal experiences and prior knowledge of language to develop interpretations and perspectives.		Analyzes connections between personal experiences and prior knowledge of language to develop interpretations and perspectives.		Demonstrates superior analysis of connections between personal experiences and prior knowledge of language to develop interpretations and perspectives.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• lack of comprehension of text and/or question	• response demonstrates a superficial/generalized analysis of how personal experiences and/or the experience of characters affect self-perception • response may deal with <u>either</u> personal experience or those of the story's characters		• response analyzes how personal experiences and the experience of the character(s) affect self-perception		• response demonstrates an insightful analysis of how personal experiences and the experience of the character(s) affect self-perception (i.e., a universal observation of society, human nature, an insight gained about one's self or the character(s))

See student exemplars and rationales in the accompanying document.

Note to marker:
- For At or Above Level, student must deal with both experiences.
- Specific reference to the story does not require a quotation.

Question 6: **"But Canada is home. It's where I want to be." (p. 7)**

Do you share Ken Dryden's viewpoint? Justify your position, referring to personal experience or observation.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 1.1.2

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
	Demonstrates limited skill in weighing diverse and challenging ideas to re-examine own ideas and positions.	Weighs diverse and challenging ideas and opinions to re-examine own ideas and positions.	Demonstrates superior skill in weighing diverse and challenging ideas and opinions to re-examine own ideas and positions.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• no position stated or misunderstands question	• identifies position and provides a superficial/generalized justification of position	• identifies and provides a justification of position	• identifies position and provides a justification that includes an application to a broader context

See student exemplars and rationales in the accompanying document.

Note to marker: Response may not make specific reference to Dryden.

Question 8: **Life experiences shape people's sense of community.**

Analyze this statement by comparing the experiences shared in <u>both</u> "The Other Family" and "The Canadian Way".

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 3.2.5

Out of Range	Below Level	At Level	Above Level
Score: 0	.5 1	1.5 2	2.5
	Demonstrates limited skill in using knowledge of text cues and cognitive and emotional appeals to extract and infer ideas from texts.	Uses knowledge of text cues and cognitive and emotional appeals to extract and infer ideas from texts.	Demonstrates superior skill in using knowledge of text cues and cognitive and emotional appeals to extract, infer, synthesize and integrate ideas from texts.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• lack of comprehension of text and/or question • no comparison because only one text is dealt with	• response vaguely compares how the story's character(s) and Ken Dryden's "sense of community" are shaped by their experiences	• response clearly compares how the story's character(s) and Ken Dryden's "sense of community" are shaped by their experiences	• response compares how the story's character(s) and Ken Dryden's "sense of community" are shaped by their experiences and draws conclusions or implications

See student exemplars and rationales in the accompanying document.

Note to marker: Comparison made between experiences in two texts may be direct or indirect.

Question 10: Analyze how this poem reflects a societal view of the individual's role in community.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 5.2.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**.5 1**	**1.5 2**	**2.5**
	Demonstrates limited analysis of how text defines and transmits culture.	Analyzes how text defines and transmits culture.	Demonstrates superior analysis of how text defines and transmits culture.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• lacks comprehension of text and/or question • states position only	• superficially analyzes the poem's reflection of a societal view of the individual's role in community e.g. may only deal with the physical condition/setting of the "players"	• clearly analyzes the poem's reflection of a societal view of the individual's role in community e.g. usefulness of individual to society as a whole	• insightfully analyzes the poem's reflection of a societal view of the individual's role in community: e.g. analyze various roles/ communities

See student exemplars and rationales in the accompanying document.

Note to marker:
- Community may be interpreted as either society or the nursing home.
- Individual may be interpreted as either the seniors or the caregivers.

Question 11: Explain an effect of a central literary device used in the poem.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.3

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
Possible characteristics • identifies device(s) only • lacks comprehension of text and/or question	Demonstrates limited analysis of how language and stylistic choices in print text communicate meaning and create overall impression. ***Possible characteristics*** • explanation of central literary device (metaphor, comparison, analogy ...)	Analyzes how language and stylistic choices in print text communicate meaning and create overall impression. ***Possible characteristics*** • explanation of a central literary device and analysis of its effect in communicating meaning or creating overall impression	Demonstrates superior analysis of how language and stylistic choices in print text communicate meaning and create overall impression. ***Possible characteristics*** • superior explanation of a central literary device and analysis of its effect in communicating meaning or creating an overall impression e.g. a broader application (personal experience, life, other cultures, moral position, materialism ...)

See student exemplars and rationales in the accompanying document.

Question 13: Analyze how the photograph on page 10 communicates meaning or creates overall impression.

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	.5 1	1.5 2	2.5
	Demonstrates limited analysis of how language and stylistic choice communicate meaning and create effect and overall impression.	Analyzes how stylistic choices communicate meaning and create overall impression.	Demonstrates superior analysis of how stylistic choices communicate meaning and create overall impression.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• lacks comprehension of text and/or question	• limited analysis of how the photo communicates meaning or creates an overall impression	• analysis of how specific details or design elements communicate meaning or create an overall impression	• superior analysis of how the integration of details or design elements communicate meaning or create an overall impression

See student exemplars and rationales in the accompanying document.

Scoring Rubrics

for the *Process Booklet*

CONNECTING IDEAS 1: **What is the value, influence or effect that communities have on individuals and that individuals have on communities?**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 1.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in considering the relative merits of a range of ideas, observations, opinions and emotions.		Considers the relative merits of a range of ideas, observations, opinions and emotions.		Demonstrates superior skill in considering the relative merits of a range of ideas, observations, opinions and emotions.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• lack of comprehension of question • restatement of question only	• demonstrates superficial/generalized consideration of value, influence, or effect that community has on an individual **and** that an individual has on a community e.g. considers only one part (only community or only individual)		• considers the value, influence or effect that a community has on an individual **and** that an individual has on a community		• demonstrates a thorough and perceptive observation about the value, influence or effect that a community has on an individual **and** that an individual has on a community e.g. reflects on cause and effect recognizes ambiguities (big picture—larger implications)

CONNECTING IDEAS 2:	**Evaluate the usefulness of your group process in extending your understanding of communities and their effects.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 5.1.4

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in evaluating the usefulness of group process to achieve particular goals or tasks.	Evaluates the usefulness of group process to achieve particular goals or tasks.	Evaluates the usefulness of group process to achieve particular goals or tasks.
Possible characteristics • restatement of question • does not reflect understanding of the question • evaluation of group process is absent	***Possible characteristics*** • makes generalized statements regarding group process and/or understanding "community" e.g. – only discusses process – only discusses understanding of community	***Possible characteristics*** • evaluates how the group process extends understanding of "community" and explains the aspects of group process that helped to extend their understanding of "community"	***Possible characteristics*** • evaluates how aspects of the group process reshaped or extended understanding of "community" e.g. identifies ways in which group process could have been more useful in extending understanding of "community"

PLANNING CHART

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 3.1.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in developing a plan to satisfy the unique requirements of a task.		Develops a plan to satisfy the unique requirements of a task.		Demonstrates creativity in developing a plan to satisfy the unique requirements of a task.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• central idea and other writing variables identified reveal a lack of understanding of the task	• describes some variables with limited detail; the variables may not work logically with others		• describes most writing variables in detail; these variables work together coherently		• describes variables in specific detail; each contributes to a congruent whole

Note to marker: This is only the planning stage. Students may alter their choices for their final copy.

MANAGING IDEAS

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 3.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in evaluating the appropriateness of information for the writing task.	Evaluates the appropriateness of information for the writing task.	Demonstrates superior skill in evaluating the appropriateness of information for the writing task.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• makes no connection between stated purpose of the writing task and the detail(s) selected	• makes little connection between stated purpose of the writing task and the detail(s) selected	• makes appropriate connection between stated purpose for the writing task and the detail(s) selected	• makes sophisticated connection between stated purpose for the writing task and the detail(s) selected

Note to marker: This is only the planning stage. Students may alter their choices for their final copy.

PLANNING CHART

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 3.1.4

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in developing a plan to satisfy the unique requirements of a task.		Develops a plan to satisfy the unique requirements of a task.		Demonstrates creativity in developing a plan to satisfy the unique requirements of a task.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• central idea and other writing variables identified reveal a lack of understanding of the task	• describes some variables with limited detail; the variables may not work logically with others		• describes most writing variables in detail; these variables work together coherently		• describes variables in specific detail; each contributes to a congruent whole

Note to marker: This is only the planning stage. Students may alter their choices for their final copy.

MANAGING IDEAS

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 3.3.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in evaluating the appropriateness of information for the writing task.		Evaluates the appropriateness of information for the writing task.		Demonstrates superior skill in evaluating the appropriateness of information for the writing task.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• makes no connection between stated purpose of the writing task and the detail(s) selected	• makes little connection between stated purpose of the writing task and the detail(s) selected		• makes appropriate connection between stated purpose for the writing task and the detail(s) selected		• makes sophisticated connection between stated purpose for the writing task and the detail(s) selected

Note to marker: This is only the planning stage. Students may alter their choices for their final copy.

WRITING TASK: Scoring Rubrics (Adapted from the Common Standards)

Ideas

Focus for Assessment: Attend to ideas not structure.

Outcome: 4.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Generates, evaluates and selects ideas but with limited skill in focussing a topic with limited consideration for audience, purpose and context or in expressing thoughts and feelings and creating desired effect.		Generates, evaluates and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose and context or to express thoughts and feelings and create desired effect.		Demonstrates superior skill in generating, evaluating and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose and context or to express thoughts and feelings and create desired effect.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• ideas are off topic	• ideas, thoughts and feelings are generalized or have limited effect		• ideas are clear and appropriate for the audience and for achieving the stated purpose and context • thoughts and feelings are consistent in creating an overall effect		• ideas are original, sustain audience interest and effectively achieve the stated purpose and context • thoughts and feelings are interrelated in creating an overall effect

Note to marker:

- Consider how well the ideas focus the topic for audience, purpose and context.
- Consider how well the ideas express thoughts and feelings and create desired effect.

WRITING TASK: Scoring Rubrics (Adapted from the Common Standards)

Form

Focus for Assessment: Determine whether the form works for the other writing variables.

Outcome: 4.1.2

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in adapting and using forms appropriate for audience, purpose and context.		Adapts and uses forms appropriate for audience, purpose and context.		Demonstrates superior skill in adapting and using forms appropriate for audience, purpose and context.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• uses a form that is not listed on the writing task	• adaptation and use of form show weak understanding of how variables work together		• adaptation and use of form show clear understanding of how variables work together		• purposeful and appropriate adaptation and use of form show superior command of the writing variables

Note to marker: If the student does not fill in the variables chart on the final copy, refer to the planning chart.

WRITING TASK: Scoring Rubrics (Adapted from the Common Standards)

Organizational Structures, Techniques and Transitions

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle and end, as well as organization within the beginning, middle and end).

Outcome: 4.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • organizational structures* are awkward or not apparent for stated purpose • techniques and transitions** are weak and distract from a coherent, unified central idea		Evaluates the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • distinct overall organizational structures* are used to achieve stated purpose • techniques and transitions** ensure a coherent, unified central idea		Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • distinct overall organizational structures* are used with impact and achieve stated purpose • techniques and transitions** artfully integrate ideas into a coherent, unified whole

* "Structures" refer to the macro-organization. For example, in aesthetic texts, rising action, prologue/epilogue, stanza and line organization, acts and scenes are examples. Structures in pragmatic texts might include cause/effect, inverted pyramid, intro/body/conclusion, point-example-discussion and chronological order.

** "Techniques and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, dissolves and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

WRITING TASK: Scoring Rubrics (Adapted from the Common Standards)

Language Use and Arrangement

Focus for Assessment: Attend to diction, syntax and language and their relationship to the writing variables.

Outcome: 4.2.4

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in using effective language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • language choices* and arrangement** of ideas are inconsistent with voice and/or unsuited for audience		Uses effective language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • variety in language choices* and arrangement** of ideas are consistent with voice and/or appropriate to audience		Demonstrates superior skill in using language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • mature style uses effective range of language choices* and sophisticated arrangement** to enhance distinct voice and/or evoke desired response from audience

* "Language choices" might include figurative language, description, diction and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm and phrasing.

WRITING TASK: Scoring Rubrics (Adapted from the Common Standards)

Grammar, Spelling, Capitalization and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables (consider the extent to which the errors detract from the overall impact of the work but do not affect meaning).

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in analyzing and editing texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)		Analyzes and edits texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)		Demonstrates superior skill in analyzing and editing texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)
	Knows and applies Canadian spelling conventions, recognizes creative spellings but demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2)
	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3)
	Possible characteristics		***Possible characteristics***		***Possible characteristics***
	• demonstrates limited or tentative grasp of the written conventions of language [Errors are distracting and often interfere with the reader's understanding of the ideas.]		• demonstrates capable control of the written conventions of language [Errors may detract from the overall impact of the work but do not affect the meaning.]		• demonstrates skillful control of the written conventions of language [Errors in spelling, grammar and punctuation may exist but do not affect the overall impact. They may be the result of the difficulty of the language used and/or risks taken by the student.]

Note to marker: Impact of errors should be considered in relation to the length of the written text.

REFLECTING 1: **Explain why your choice of form for your writing task is effective for your audience, purpose and context.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 4.2.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in appraising the effectiveness of own choice of content, form, style and presentation.		Appraises the effectiveness of own choice of content, form, style and presentation.		Demonstrates superior skill in appraising the effectiveness of own choice of content, form, style and presentation.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• no connection made between writing variables and chosen form • explains only writing variables or form	• provides a limited explanation of connections between the chosen form and the other writing variables e.g. *"I chose a story because I wanted to entertain kids and I'm good at it."*		• provides a clear/appropriate explanation of the effectiveness of the chosen form for the other writing variables e.g. *"I wrote a story so my audience could relate to my main character. I would then be more successful persuading them."*		• provides a skillful or sophisticated explanation of the effectiveness of chosen form for the other writing variables e.g. *"Short stories are powerful in conveying both emotion and meaning. I wanted to really affect my audience so they would empathize with the main character. Then perhaps, they would think twice about their own prejudiced behaviours."* e.g. shows limitations of choice of form

REFLECTING 2:	**Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.3

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited analyses of how language and stylistic choices in print create effect.	Analyzes how language and stylistic choices in print create effect.	Demonstrates superior analysis of how language and stylistic choices in print create effect.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• no device identified • no understanding of question	• identifies a device or language choice with limited exploration of how this stylistic device or language choice created an intended effect e.g. "*I repeated 'Bang, bang' to create surprise in the story.*"	• identifies a device or language choice and explains how the device or language choice created an intended effect e.g. "*I used the chorus after each verse to stress that things stay the same in community.*"	• provides an insightful exploration of how the device or language choice created an intended effect e.g. recognizes the larger impact on the whole text. "*The extended metaphor of the garden effectively showed the diversity of each individual in community as well as the natural cycle of community life. This stresses my theme.*"

REFLECTING 3: **Explain how your text reflects or reveals your view of community.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 5.2.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of the ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.		Analyzes ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.		Demonstrates superior analysis of the ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• only identifies a view of community e.g. *"My story shows community is important."*	• provides little explanation of the connection made between the text and a view of community e.g. *"My essay discusses the importance of family and friends in creating community."*		• explains a connection between the text and a view of community e.g. *"My essay develops two personal anecdotes that showed how the support of family and friends resulted in my sense of positive identity and belonging."*		• provides a superior explanation of a connection between the text and a view of community and draws conclusions or implications e.g. *"The isolation experienced by the character resulted in a search for acceptance. This clearly reflects my view of the importance of belonging to a community in order to lead a fulfilling life. A sense of belonging is a basic human need—community is too!"*

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REFLECTING 2: **Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 2.2.3

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited analyses of how language and stylistic choices in print create effect.		Analyzes how language and stylistic choices in print create effect.		Demonstrates superior analysis of how language and stylistic choices in print create effect.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• no device identified • no understanding of question	• identifies a device or language choice with limited exploration of how this stylistic device or language choice created an intended effect e.g. *"I repeated 'Bang, bang' to create surprise in the story."*		• identifies a device or language choice and explains how the device or language choice created an intended effect e.g. *"I used the chorus after each verse to stress that things stay the same in community."*		• provides an insightful exploration of how the device or language choice created an intended effect e.g. recognizes the larger impact on the whole text. *"The extended metaphor of the garden effectively showed the diversity of each individual in community as well as the natural cycle of community life. This stresses my theme."*

REFLECTING 3: **Explain how your text reflects or reveals your view of community.**

Scoring Rubrics (Adapted from the Common Standards)

Outcome: 5.2.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of the ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.		Analyzes ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.		Demonstrates superior analysis of the ways in which languages and texts reflect, reveal and influence the values and behaviours of people and diverse communities.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• only identifies a view of community e.g. *"My story shows community is important."*	• provides little explanation of the connection made between the text and a view of community e.g. *"My essay discusses the importance of family and friends in creating community."*		• explains a connection between the text and a view of community e.g. *"My essay develops two personal anecdotes that showed how the support of family and friends resulted in my sense of positive identity and belonging."*		• provides a superior explanation of a connection between the text and a view of community and draws conclusions or implications e.g. *"The isolation experienced by the character resulted in a search for acceptance. This clearly reflects my view of the importance of belonging to a community in order to lead a fulfilling life. A sense of belonging is a basic human need—community is too!"*

Senior 4
English Language Arts
Standards Test

STUDENT EXEMPLARS AND RATIONALES

(Use in conjunction with *Scoring Rubrics*)

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Student Exemplars and Rationales for the *Reading Response Booklet*

Question 1:	**Life in the arctic is enjoyable.** **Life in the arctic is harsh.** **By making specific reference to the photograph, analyze how both statements could be valid interpretations.**

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
	Life in the arctic is enjoyable because all the people play games to help past the time. That is why life in the arctic is harsh, because there is hardlee anything for the people to do. So the try to have as much fun, and enjoy life the best the can.	*"Life in the arctic is enjoyable." This statement can be true because the people in the picture are smiling and having fun. They look like they are doing something they enjoy.* *"Life in the arctic is harsh." this interpretation of the picture can be valid because of the environment shown in it. The environment must be cold, because the people are dressed warmly and there is ice on the water.*	*Life in the arctic being enjoyable is a valid interpretation because the picture illustrates a group of people who appear happy as they participate in this activity. The expression upon their faces are ones of enthusiasm and contentment. This shows that despite the difficult conditions they must endure, at the hands of their environment, they also desire simple pleasures and resultingly, make time for them. The arctic being harsh is also valid because the landscape which surrounds them is one that is not conducive w/comfort. It seems cold, and therefore would make survival in such an environment, quite a struggle.*
Rationale			
	• explanation is generalized: deals only with arctic life being "harsh" because "*... there is hardlee anything for the people to do.*" • contradicts early statement that "*... the people play games to help past the time.*" Score: 1	• explains validity of each statement, providing specific elements from the picture as support Score: 2	• draws conclusions "*...they also desire simple pleasures and resultingly, make time for them.*" • relates to many specific elements in the picture (expressions, emotions, landscape and activity) Score: 2.5

Question 1: **Life in the arctic is enjoyable.**
Life in the arctic is harsh.

By making specific reference to the photograph, analyze how both statements could be valid interpretations.

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	.5	1	1.5	2	2.5
	Life in the arctic is enjoyable because all the people play games to help past the time. That is why life in the arctic is harsh, because there is hardlee anything for the people to do. So the try to have as much fun, and enjoy life the best the can.		*"Life in the arctic is enjoyable." This statement can be true because the people in the picture are smiling and having fun. They look like they are doing something they enjoy.* *"Life in the arctic is harsh." this interpretation of the picture can be valid because of the environment shown in it. The environment must be cold, because the people are dressed warmly and there is ice on the water.*		*Life in the arctic being enjoyable is a valid interpretation because the picture illustrates a group of people who appear happy as they participate in this activity. The expression upon their faces are ones of enthusiasm and contentment. This shows that despite the difficult conditions they must endure, at the hands of their environment, they also desire simple pleasures and resultingly, make time for them. The arctic being harsh is also valid because the landscape which surrounds them is one that is not conducive w/comfort. It seems cold, and therefore would make survival in such an environment, quite a struggle.*
Rationale					
	• explanation is generalized: deals only with arctic life being "harsh" because "*... there is hardlee anything for the people to do.*" • contradicts early statement that "*... the people play games to help past the time.*" Score: 1		• explains validity of each statement, providing specific elements from the picture as support Score: 2		• draws conclusions "*...they also desire simple pleasures and resultingly, make time for them.*" • relates to many specific elements in the picture (expressions, emotions, landscape and activity) Score: 2.5

Question 2:	Predict the mother's response to her daughter's final version of the "family" picture. Support your prediction with reference to the text.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
The mother's response to her daughter's final version about her family picture was kind of jewelsy and regretfulness towards this child knowing she does miss her home and family while in a new home with a new family.	*I believe that the girls mother will be happy that the girl redrew the picture with dark people in it because she wants her daughter to realize that she's dark.*	*The mother would probably be very pleased with her daughter's final drawing of the picture. Because the daughter finally realized that she has her own unique family even though it may not be the blond hair blue eyes stereotype.*	*I think that the mother would have like the picture because she would have liked to know that her daughter thinks that she is the same as everyone else but is unique. She drew the two families in the same manner but recognized the cultural differances.*
Rationale			
• lack of comprehension of text Score: 0	• prediction shows superficial consideration of mother's previous thoughts e.g. "*... she wants her daughter to realize that she's dark.*" Score: 1	• prediction of mother's response is consistent with her previous actions/thoughts e.g. "*The mother would probably be very pleased ... Because the daughter finally realized that she has her own unique family...*" Score: 2	• prediction realizes the mother's understanding of the situation e.g. two families in one picture, drawn in the same manner (i.e., "*the same*") but recognizing the cultural differences (i.e., "*unique*") Score: 2.5

Question 3: **Explain whether or not the child's drawing of the finished picture is an appropriate ending to the story.**

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
I believe it may have been better for the girl to draw a picture of just her family, leaving the other behind.	*One would believe that the ending is appropriate because the child recognized that she upset her mother, and she would just be trying to make her mother feel better.*	*Yes, I believe the child's drawing of the finished picture was an appropriate ending to the story. The child did not erase the first family but rather added her family beside. This shows that families of different kinds can live together in harmony.*	*The child's drawing of the finished picture is an appropriate ending to the story. By drawing both families, the child has stated that they are equal, that the claim made by each family to be a family is valid. The child could have drawn only a dark-skinned family. That would have stated that the ideal family is dark-skinned. drawing both states that the colour of the family is irrelevant.*
Rationale			
• response identifies opinion with no explanation of how picture is an appropriate ending Score: 0	• generalized explanation that deals only with the effect of the drawing on the mother Score: 1	• explanation demonstrates how the ending to the story is appropriate in context of the whole story e.g. "*The child did not erase the first family but rather added her family...*" Score: 2	• explanation explores the significance of the finished picture as an appropriate ending to the story and extends the application to a broader context e.g. "*By drawing both families, the child has stated that they are equal, that the claim made by each family to be a family is valid.*" Score: 2.5

Question 2:	**Predict the mother's response to her daughter's final version of the "family" picture. Support your prediction with reference to the text.**

Student Exemplars (in italics and unedited)

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**.5 1**	**1.5 2**	**2.5**
The mother's response to her daughter's final version about her family picture was kind of jewelsy and regretfulness towards this child knowing she does miss her home and family while in a new home with a new family.	*I believe that the girls mother will be happy that the girl redrew the picture with dark people in it because she wants her daughter to realize that she's dark.*	*The mother would probably be very pleased with her daughter's final drawing of the picture. Because the daughter finally realized that she has her own unique family even though it may not be the blond hair blue eyes stereotype.*	*I think that the mother would have like the picture because she would have liked to know that her daughter thinks that she is the same as everyone else but is unique. She drew the two families in the same manner but recognized the cultural differances.*
Rationale			
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Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
I believe it may have been better for the girl to draw a picture of just her family, leaving the other behind.	*One would believe that the ending is appropriate because the child recognized that she upset her mother, and she would just be trying to make her mother feel better.*	*Yes, I believe the child's drawing of the finished picture was an appropriate ending to the story. The child did not erase the first family but rather added her family beside. This shows that families of different kinds can live together in harmony.*	*The child's drawing of the finished picture is an appropriate ending to the story. By drawing both families, the child has stated that they are equal, that the claim made by each family to be a family is valid. The child could have drawn only a dark-skinned family. That would have stated that the ideal family is dark-skinned. drawing both states that the colour of the family is irrelevant.*
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• response identifies opinion with no explanation of how picture is an appropriate ending Score: 0	• generalized explanation that deals only with the effect of the drawing on the mother Score: 1	• explanation demonstrates how the ending to the story is appropriate in context of the whole story e.g. "*The child did not erase the first family but rather added her family...*" Score: 2	• explanation explores the significance of the finished picture as an appropriate ending to the story and extends the application to a broader context e.g. "*By drawing both families, the child has stated that they are equal, that the claim made by each family to be a family is valid.*" Score: 2.5

Question 4: **Images portrayed through the media or experienced at school affect an individual's self-perception.**

Respond to this statement, making specific references <u>both</u> to your personal experience and to those of the story's characters.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
The story's characters go through my personal experience about these images portrayed through the media by hearing or seeing all kinds of community problems and times we loved but how we would just learn from it all.	*The little girl thought she was like the picture she saw in the book. I have noticed that people try to look and act like people from television and famous people. Both these things affect an individuals self-perception.*	*1) these affect my self perception through image, how to dress, how to cut your hair, jewellery, shoes etc. as well as peers judging you on these things. Whenever you meet someone new, whether you care to admit it or not, you judge them & they judge you on your appearance b/c it is the first thing you see.* *2) the girl in the story went with her peer's perceptions instead of her own. By drawing what everyone else drew, there was no allowance for individualism. She wanted to be like everyone else knowing that she wasn't b/c I think she felt ashamed.* --- *This is a very true statement, the girl even comments "I drew it from a book, all our books have this same picture of a family." This shows that there's only one way a family is and yours shouldn't be different. TV ads can also affect you greatly in thinking that you need to look a certain way, or buy a product so that you'll be accepted.*	*Everywhere we look today we are influenced by pop-culture's version of the perfect human image. In "The Other Family", the young girl sees the typical blond-haired, blue-eyed, All-Americain family and begins to believe that that is the image of an ideal family; However, even in real life, we too are constantly bombarded with images in magazines, on television, and on billboards of "perfect people": people that are beautiful, and slim, and well-dressed. Eventually this "perfect" image becomes embedded in us as an image we all must strive for, and we will make every effort to buy the right clothes, not gain any weight, and look like everyone else to fit the image.*

Question 4:	Images portrayed through the media or experienced at school affect an individual's self-perception. Respond to this statement, making specific references <u>both</u> to your personal experience and to those of the story's characters.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
The story's characters go through my personal experience about these images portrayed through the media by hearing or seeing all kinds of community problems and times we loved but how we would just learn from it all.	*The little girl thought she was like the picture she saw in the book. I have noticed that people try to look and act like people from television and famous people. Both these things affect an individuals self-perception.*	*1) these affect my self perception through image, how to dress, how to cut your hair, jewellery, shoes etc. as well as peers judging you on these things. Whenever you meet someone new, whether you care to admit it or not, you judge them & they judge you on your appearance b/c it is the first thing you see.* *2) the girl in the story went with her peer's perceptions instead of her own. By drawing what everyone else drew, there was no allowance for individualism. She wanted to be like everyone else knowing that she wasn't b/c I think she felt ashamed.* --- *This is a very true statement, the girl even comments "I drew it from a book, all our books have this same picture of a family." This shows that there's only one way a family is and yours shouldn't be different. TV ads can also affect you greatly in thinking that you need to look a certain way, or buy a product so that you'll be accepted.*	*Everywhere we look today we are influenced by pop-culture's version of the perfect human image. In "The Other Family", the young girl sees the typical blond-haired, blue-eyed, All-Americain family and begins to believe that that is the image of an ideal family; However, even in real life, we too are constantly bombarded with images in magazines, on television, and on billboards of "perfect people": people that are beautiful, and slim, and well-dressed. Eventually this "perfect" image becomes embedded in us as an image we all must strive for, and we will make every effort to buy the right clothes, not gain any weight, and look like everyone else to fit the image.*

Rationale			
• lack of comprehension of the question Score: 0	• superficial analysis deals with both personal experience and the experience of characters e.g. "*I have noticed that people try to look and act like people from television and famous people.*" "*The little girl thought she was like the picture ... in the book.*" Score: 1	• response separates the effect of the media etc. on self perception by influencing personal behaviour e.g. personal experience: "*... through image, how to dress...*" the girl's experience: she drew "*... what everyone else drew ...*" • response analyzes personal experiences ("*TV ads can also affect you greatly ...*") and the experiences of the character (direct quote from story) • response shows affect on self perception ("*... so that you'll be accepted.*") Score: 2	• insightful analysis—personal experiences ("*we are influenced by pop-culture's version of the perfect human image.*") and the experience of the character(s) ("*... the young girl ... begins to believe that that is the image of an ideal family ...*") are drawn together in a universal observation of society ("*... this 'perfect' image becomes embedded in us as an image we all must strive for ...*") Score: 2.5

Question 6: **"But Canada is home. It's where I want to be." (p. 7)**

Do you share Ken Dryden's viewpoint? Justify your position, referring to personal experience or observation.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
I do share Dryden's viewpoint. For Canada is where he was born and where he grew up. it's who he is and that's why he wants to be there.	*In a way I do share his viewpoint because Canada is a great place. We have it easy. It is not as hard to live in as would be the United States. It is very beautiful. In another way I don't because I want to see new places. I want to try to live somewhere else.*	*I agree with Ken. I want to live in Canada. I like the fact we have medicare, lower crime rates then the states, gun control, friendly people and good schools. Although there are many problems, native poverty and crime mainly in my experience, overall this is a wonderful place to live.*	*Yes I share his viewpoint. Canada is where i want to be. Canada has a great sense of community, people care about each other and are willing to help each other in times of need. During the Flood of '97, thousands of people volunteered there time to help those in need, people came together to fight off the river, it just showed an immense sense of community and it in fact should the "find-a-way-ism" philosophy. People worked together as hard as possible, to find a way to save peoples lives and homes. Canadiens care about one and other therefore Canada is where i want to be.*
Rationale			
• no personal experience given in justification Score: 0	• states position and provides superficial justification e.g. "*... Canada is a great place. We have it easy ... It is very beautiful.*" Score: 1	• states position and provides clear justification by referring to specific benefits e.g. medicare, lower crime rates Score: 2	• states position and provides perceptive justification using a specific incident ("*Flood of '97*") to develop the central idea of Canadian "*community*" and connecting the incident to Dryden's "*find-a-way-ism*" character of Canada Score: 2.5

Question 8: **Life experiences shape people's sense of community.**

Analyze this statement by comparing the experiences shared in <u>both</u> "The Other Family" and "The Canadian Way".

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
Daily interactions sHape the way people precieve other people, wHetHer tHey sHow a good heart or a devious heart, people usually get a sense tHe first time tHey meet someone new of wHat kind of person tHey are and if tHey would like tHem inside tHere own family of friends and loved ones, Canada is tHe center of botH stories and tHat's How Canada is.	*In the other family the childs life experience innabled her to see her true self she saw herself as being like everyone else. In the Canadian way living in another country made him prouder to be himself and know himself.*	*In "The Other Family" the family was "black" in a place different from their home. The mother felt alone because she was used to being in a place where she was surrounded by people of her race. This brought her to a pit of depression where she cut herself off from the community. While in "The Canadian Way" as a child, Ken moved to a place of opportunity, grew up, went to college and was wanted. His sence of community was much more pleasent and welcoming then the mother who moved away from where she felt "at home".*	*In both stories people of one country or culture were thrust into a foreign culture, and they had to adapt. Ken Dryden always knew that Canada as his community but the girl didn't always show that national pride. Ken didn't mind standing out as "that annoying Canadian voice", but the girl chose to assimilate herself into her new culture, become just like the other children. Each of their experiences definitely shaped their individual sense of community, and they defined them more as people. Ken's community will always be Canada, and the girl seems to have integrated both her own culture and Canada's into one, as in her painting.*
Rationale			
• response does not answer question, no reference to experiences in either piece Score: 0	• experiences from both texts are used but only vaguely related to "*sense of community*" e.g. "*... she saw herself as being like everyone else.*" and Ken Dryden's experience abroad "*... made him prouder to be himself and know himself.*" • indirect comparison between two texts Score: 1	• student response clearly compares experiences from each text to demonstrate the impact on the mother character and Ken Dryden e.g. "*... mother felt alone...*", "*... Ken moved to a place of opportunity, ... was wanted.*" • response discusses how differing experiences affected "*sence of community*" Score: 2	• an insightful connection is made "*... both stories people of one country or culture were thrust into a foreign culture, and they had to adapt.*" • student's response compares how "*... individual sense of community ...*" were shaped providing specific examples Score: 2.5

Question 6: **"But Canada is home. It's where I want to be." (p. 7)**

Do you share Ken Dryden's viewpoint? Justify your position, referring to personal experience or observation.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
I do share Dryden's viewpoint. For Canada is where he was born and where he grew up. it's who he is and that's why he wants to be there.	*In a way I do share his viewpoint because Canada is a great place. We have it easy. It is not as hard to live in as would be the United States. It is very beautiful. In another way I don't because I want to see new places. I want to try to live somewhere else.*	*I agree with Ken. I want to live in Canada. I like the fact we have medicare, lower crime rates then the states, gun control, friendly people and good schools. Although there are many problems, native poverty and crime mainly in my experience, overall this is a wonderful place to live.*	*Yes I share his viewpoint. Canada is where i want to be. Canada has a great sense of community, people care about each other and are willing to help each other in times of need. During the Flood of '97, thousands of people volunteered there time to help those in need, people came together to fight off the river, it just showed an immense sense of community and it in fact should the "find-a-way-ism" philosophy. People worked together as hard as possible, to find a way to save peoples lives and homes. Canadiens care about one and other therefore Canada is where i want to be.*
Rationale			
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Daily interactions sHape the way people precieve other people, wHetHer tHey sHow a good heart or a devious heart, people usually get a sense tHe first time tHey meet someone new of wHat kind of person tHey are and if tHey would like tHem inside tHere own family of friends and loved ones, Canada is tHe center of botH stories and tHat's How Canada is.	*In the other family the childs life experience innabled her to see her true self she saw herself as being like everyone else. In the Canadian way living in another country made him prouder to be himself and know himself.*	*In "The Other Family" the family was "black" in a place different from their home. The mother felt alone because she was used to being in a place where she was surrounded by people of her race. This brought her to a pit of depression where she cut herself off from the community. While in "The Canadian Way" as a child, Ken moved to a place of opportunity, grew up, went to college and was wanted. His sence of community was much more pleasent and welcoming then the mother who moved away from where she felt "at home".*	*In both stories people of one country or culture were thrust into a foreign culture, and they had to adapt. Ken Dryden always knew that Canada as his community but the girl didn't always show that national pride. Ken didn't mind standing out as "that annoying Canadian voice", but the girl chose to assimilate herself into her new culture, become just like the other children. Each of their experiences definitely shaped their individual sense of community, and they defined them more as people. Ken's community will always be Canada, and the girl seems to have integrated both her own culture and Canada's into one, as in her painting.*
Rationale			
• response does not answer question, no reference to experiences in either piece Score: 0	• experiences from both texts are used but only vaguely related to "*sense of community*" e.g. "*... she saw herself as being like everyone else.*" and Ken Dryden's experience abroad "*... made him prouder to be himself and know himself.*" • indirect comparison between two texts Score: 1	• student response clearly compares experiences from each text to demonstrate the impact on the mother character and Ken Dryden e.g. "*... mother felt alone...*", "*... Ken moved to a place of opportunity, ... was wanted.*" • response discusses how differing experiences affected "*sence of community*" Score: 2	• an insightful connection is made "*... both stories people of one country or culture were thrust into a foreign culture, and they had to adapt.*" • student's response compares how "*... individual sense of community ...*" were shaped providing specific examples Score: 2.5

Question 10: Analyze how this poem reflects a societal view of the individual's role in community.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
This does reflect an individuals role in community because a person can love playing sports. Playing sports can play a huge role in a person's community, it does not matter if the person is weak or good at the sport.	*This poem does reflect society's view of the individuals because this is how most people see older people that they are all dying and such. This is how the society sees there community.*	*The poem "The Players" in a round about way reflects society's view of individuals in the community. Everybody is going to die in the end but some of us will go sooner than others. This poem reflects on the community of women in perhaps, an old age home. The outcome for all of them is the same yet they all work together to make their "last inning" the best that it can be. Society views the sickly individual as an invalid who can't do anything for themself so society will help them. No matter what we will all end up in that same situation soon or later.*	*In a way, this does reflect society's view of people in hospital. It shows the way people in hospital are seen as by the society. It shows that they are seen as a roster, not as human beings, but as line-ups need taken care of. We are forgetting that these people were once people who supported and defended society. We over see this fact so we can treat them as unimportant line-ups. We must remember while treating the old and the sick that this can some day be you in this line-ups recruited or at the final bat of a grave where the outcome is not in doubt.*
Rationale			
• answers lacks comprehension of text and/or question Score: 0	• analysis of society's view of the individual's role is limited to "... *this is how most people see older people that they are all dying and such.*" Score: 1	• response covers the individual's role in the specific community e.g. "*community of women in perhaps, an old age home ... they all work together ...*" • response also recognizes the individual's role in society e.g. "*Society views the sickly individual as an invalid who can't do anything for themself so society will help them.*" • Both interpretations reflect the individual's usefulness/appreciation in community Score: 2	• superior analysis of society's view of the elderly evident in "... *they are seen as a roster, not as human beings, but as line-ups need taken care of.*" This is reinforced with the recognition of their earlier value to society "... *these people were once people who supported and defended society.*" • personalizes the experience by reminding us "... *that this can some day be you in the line-ups ...*" Score: 2.5

Question 11: Explain an effect of a central literary device used in the poem.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
The Poems Central Literary device is that of helping people out even if they're dying or not if a person is able to help out in any way one can to anyone in need of assistance than he/she should do so. Helping out people who are need of it to me builds a stronger community ones community as a whole and ones community as ones self.	*The poem's central literary device is that of the whole team idea. It is somewhat a metaphorical way of describing the patients as a baseball term.* *The writer also works through the poem by getting sader and sader. He finally tells how they all with day but to the last full day.*	*The central literary device in this poem is metaphors. The poem is made to seem like these people are on a team, but they are really in an old folks home. That is a brillant display of using metaphors. The first paragraph has alot of these. For instance, the last line of the first paragraph says "... before long a new recruit appears and the roster is back to full complement." That shows that instead of writing literally about how people have died and some new people come in, the author chose to write it in a "sports style".*	*The poem's central literary device is comparison through metaphors. The people in the poem, who are elderly, lived a long life and are now in nursing homes are compared to a baseball game. The people are all players in the game, meaning the game of life. The innings are the stages of a person's life. The ones at bat are in the process of changing their life. The "final at bat" means that it would be the person's last chance to bat. Meaning that the person is performing his final act and he or she may be at the brink of death. The poem compares the life of an individual through the late innings to final bat in a baseball game.*
Rationale			
• response does not identify/explain the central literary device Score: 0	• response identifies metaphor as the literary device • a brief explanation of the metaphor is provided e.g. *"... the whole team idea ... a metaphorical way of describing the patients as a baseball team."* Score: 1	• metaphor fully explained → team to old folks home "... *roster is back to full complement.*" to "... *how people have died and some new people come in ...*" • the effect in creating overall impression is provided → "*sports style*" Score: 2	• superior explanation of the extended metaphor and its affect in communicating meaning and overall impression e.g. "*The innings are the stages of a person's life.*" Score: 2.5

Question 10: **Analyze how this poem reflects a societal view of the individual's role in community.**

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
This does reflect an individuals role in community because a person can love playing sports. Playing sports can play a huge role in a person's community, it does not matter if the person is weak or good at the sport.	*This poem does reflect society's view of the individuals because this is how most people see older people that they are all dying and such. This is how the society sees there community.*	*The poem "The Players" in a round about way reflects society's view of individuals in the community. Everybody is going to die in the end but some of us will go sooner than others. This poem reflects on the community of women in perhaps, an old age home. The outcome for all of them is the same yet they all work together to make their "last inning" the best that it can be. Society views the sickly individual as an invalid who can't do anything for themself so society will help them. No matter what we will all end up in that same situation soon or later.*	*In a way, this does reflect society's view of people in hospital. It shows the way people in hospital are seen as by the society. It shows that they are seen as a roster, not as human beings, but as line-ups need taken care of. We are forgetting that these people were once people who supported and defended society. We over see this fact so we can treat them as unimportant line-ups. We must remember while treating the old and the sick that this can some day be you in this line-ups recruited or at the final bat of a grave where the outcome is not in doubt.*
Rationale			
• answers lacks comprehension of text and/or question Score: 0	• analysis of society's view of the individual's role is limited to "*... this is how most people see older people that they are all dying and such.*" Score: 1	• response covers the individual's role in the specific community e.g. "*community of women in perhaps, an old age home ... they all work together ...*" • response also recognizes the individual's role in society e.g. "*Society views the sickly individual as an invalid who can't do anything for themself so society will help them.*" • Both interpretations reflect the individual's usefulness/appreciation in community Score: 2	• superior analysis of society's view of the elderly evident in "*... they are seen as a roster, not as human beings, but as line-ups need taken care of.*" This is reinforced with the recognition of their earlier value to society "*... these people were once people who supported and defended society.*" • personalizes the experience by reminding us "*... that this can some day be you in the line-ups ...*" Score: 2.5

Question 11: Explain an effect of a central literary device used in the poem.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
The Poems Central Literary device is that of helping people out even if they're dying or not if a person is able to help out in any way one can to anyone in need of assistance than he/she should do so. Helping out people who are need of it to me builds a stronger community ones community as a whole and ones community as ones self.	*The poem's central literary device is that of the whole team idea. It is somewhat a metaphorical way of describing the patients as a baseball term.* *The writer also works through the poem by getting sader and sader. He finally tells how they all with day but to the last full day.*	*The central literary device in this poem is metaphors. The poem is made to seem like these people are on a team, but they are really in an old folks home. That is a brillant display of using metaphors. The first paragraph has alot of these. For instance, the last line of the first paragraph says "... before long a new recruit appears and the roster is back to full complement." That shows that instead of writing literally about how people have died and some new people come in, the author chose to write it in a "sports style".*	*The poem's central literary device is comparison through metaphors. The people in the poem, who are elderly, lived a long life and are now in nursing homes are compared to a baseball game. The people are all players in the game, meaning the game of life. The innings are the stages of a person's life. The ones at bat are in the process of changing their life. The "final at bat" means that it would be the person's last chance to bat. Meaning that the person is performing his final act and he or she may be at the brink of death. The poem compares the life of an individual through the late innings to final bat in a baseball game.*
Rationale			
• response does not identify/explain the central literary device Score: 0	• response identifies metaphor as the literary device • a brief explanation of the metaphor is provided e.g. *"... the whole team idea ... a metaphorical way of describing the patients as a baseball team."* Score: 1	• metaphor fully explained → team to old folks home "*... roster is back to full complement.*" to "*... how people have died and some new people come in ...*" • the effect in creating overall impression is provided → "*sports style*" Score: 2	• superior explanation of the extended metaphor and its affect in communicating meaning and overall impression e.g. "*The innings are the stages of a person's life.*" Score: 2.5

Question 13: Analyze how the photograph on page 10 communicates meaning or creates overall impression.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
That old people swim together.	*In this photograph their is a scence of community because they are all swimming together. They may be friends or may be relatives, but we can tell they are having friends.*	*The photograph is not very effective in communicating anything, it need words to it to explain, but we do get a sense of community all the same. We get the impression that the seniors are happy because they are all smilling, they are happy to bealive, to be able to swim, they enjoy life, and each others company, they feel part of a community and love it. That's about all we can garner from the photograph.*	*What I interpret from this picture is that no matter how old you are you should never stop having fun. I also get the impression from this picture that its trying to tell us that the older generation can do everything that the young generation can do. The last thing that I see from this picture is that even older communities need leadership. I get this impression from this picture because it appears that all the "swimmers" are positioned around the man that's standing thus insinuating that he is indeed the leader.*
Rationale			
• response does not answer the question asked Score: 0	• response discusses the photo with superficial analysis of its effectiveness in communicating meaning or creating overall impression Score: 1	• analysis of the overall impression given by the picture by referring to specific elements in the picture e.g. "*We get the impression that the seniors are happy because they are all smilling ...*" Score: 2	• thorough analysis of effectiveness of the photo in: – communicating meaning e.g. "*... no matter how old you are you should never stop having fun.*" – creating impression e.g. "*... even older communities need leadership.*" • specific reference to details in the photo is provided e.g. "*... it appears that all the 'swimmers' are positioned around the man that's standing...*" Score: 2.5

Question 13: Analyze how the photograph on page 10 communicates meaning or creates overall impression.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level .5 1	At Level 1.5 2	Above Level 2.5
That old people swim together.	*In this photograph their is a scence of community because they are all swimming together. They may be friends or may be relatives, but we can tell they are having friends.*	*The photograph is not very effective in communicating anything, it need words to it to explain, but we do get a sense of community all the same. We get the impression that the seniors are happy because they are all smilling, they are happy to bealive, to be able to swim, they enjoy life, and each others company, they feel part of a community and love it. That's about all we can garner from the photograph.*	*What I interpret from this picture is that no matter how old you are you should never stop having fun. I also get the impression from this picture that its trying to tell us that the older generation can do everything that the young generation can do. The last thing that I see from this picture is that even older communities need leadership. I get this impression from this picture because it appears that all the "swimmers" are positioned around the man that's standing thus insinuating that he is indeed the leader.*
Rationale			
• response does not answer the question asked Score: 0	• response discusses the photo with superficial analysis of its effectiveness in communicating meaning or creating overall impression Score: 1	• analysis of the overall impression given by the picture by referring to specific elements in the picture e.g. *"We get the impression that the seniors are happy because they are all smilling ..."* Score: 2	• thorough analysis of effectiveness of the photo in: – communicating meaning e.g. *"... no matter how old you are you should never stop having fun."* – creating impression e.g. *"... even older communities need leadership."* • specific reference to details in the photo is provided e.g. *"... it appears that all the 'swimmers' are positioned around the man that's standing..."* Score: 2.5

Student Exemplars and

Rationales for the

Process Booklet

Connecting Ideas 1: What is the value, influence or effect that communities have on individuals and that individuals have on communities?

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
I think we affect communities and that they affect us.	*Communities shape individuals lives. in the story about synchronized swimming Fanny mentions she detested swimming. Yet when she glimpsed into the community Carolyn Waldo was part of, she was strong attracted to it. Now she is very involved in the swimming community.* *Everyone wants to belong somewhere; it's a human desire. Being part of a community gives us that sense of belonging, and this is very valuable to our minds growth.* *The effect of community is very strong. In the picture with teenage bikers; they all dress similar, in the Cirque du Soleil they travel together, and experience the same things. Communities develop a strong bond between people.* --- *Everything the individual does has an effect on the community and the Community in turn effects the individual. Influence is great from the community to the individual the need to stay "cool" (etc) and the value is greater from the individual. If the individual was to leave the community would be unstable for a time. Communities and individuals are directly related in that they are one in value, influence, & effect.*		*On individuals* – *improves the way of life* – *works together to improve community* – *value certain things / community values* – *influences them to learn new things* *Individuals on Community* – *bring different perceptions to community* – *contribute to better community* – *reflects how the community works/lives* – *brings different beliefs / work experience to community* – *learn how to live with others* – *work with others to better your life*		*The value of a community to the individual is is to provide a sense of belonging to all those it encompasses. Through doing this, the community proves influential by providing opportunities that the individual would not experience without this collaboration. The community's affect is quite dramatic considering individuals are elements of their environment and thus they would reflect that which their society signifies. The value of the individual to the community is predominantly the fact that they compose a part of it. Through this, they have an effect on all other members of that same community. By providing assistance, services, perceptions and any other contributions, the individual plays an active role in the maintenance and survival of their community.*

Rationale			
• response is only a restatement of the question Score: 0	• only half of the question is addressed • response considers only the communities' value, influence and effect on individuals • response is repetitive (two statements restate the question) • limited consideration of influence of community on the individual e.g. "*... the need to stay 'cool'...*" • limited consideration of influence of individual on the community *e.g. "If the individual was to leave the community would be unstable for a time."* Score: 2	• response considers the value, effect and influence that communities have on individuals and that individuals have on communities Score: 4	• response demonstrates superior skill in considering the value and influence of community e.g. "*... a sense of belonging to all those it encompasses.*" "*... by providing opportunities that the individual would not experience without this collaboration.*" • provides reflection of cause and effect e.g. "*... have an effect on all other members of that same community. By providing assistance, services, perceptions ...*" Score: 5

Connecting Ideas 2: Evaluate the usefulness of your group process in extending your understanding of communities and their effects.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
A community can break people apart, due to different beliefs. A community can also bring people together, ex; school, track & field meet, work. A community is a place where you can share your thoughts ex; school.	*Being in group process has helped me to understand that there are other people next to me who value the same communities I do. I feel that it helped bring me a better outlook on how communities really do influence other people, as well as myself. Communities can help show people what is important to them. Overall, I think that being in group process really helped me to have a better understanding on communities.*	*My group helped me realize that certain communities are more important than others whether you want them to be or not. For example, I thought that sports were most important to me, but one of my group members said that family was most important to her. That made me think and change my answer because family is the most important community. People are what makes up a community and the way they act reflects on everyone else. Everyone in my group thought the same thing, people are what makes up a community.*	*The group process was very useful. Others in the group had ideas that were very different from my own that I would not have thought of.* *I found that communities can be on any level from personal interest to national and global.* *The group worked as a community itself towards a common goal, as most communities do.* *The group process gives a wide variety of ideas, and individuals can have more choice than on their own.*
Rationale			
• evaluation of group process is absent Score: 0	• response makes numerous generalized statements concerning process and understanding e.g. "... *value the same communities ...*" "... *a better outlook on how communities really do influence ...*" "... *group process really helped me ...*" Score: 2	• some evaluation of the group process e.g. "... *but one of my group members said ...*" • a clear discussion of how understanding is extended e.g. "... *helped me realize that certain communities are more important than others whether you want them to be or not.*" Score: 4	• response specifically evaluates process e.g. "... *The group worked as a community itself ...*" • response also specifically discusses how understanding of community was shaped and extended e.g. "*I found that communities can be on any level from personal interest to national and global.*" "... *towards a common goal, as most communities do.*" Score: 5

Overview of Exemplar Scores for:

- Planning Chart
- Managing Ideas
- Writing Task
- Reflecting

	Planning Chart	Managing Ideas	Writing Task					Reflecting		
			Ideas	Form	Organization	Language Use ...	Grammar ...	1	2	3
Exemplar #1 Pragmatic	5	3	5	5	4	4	4	0	3	3
Exemplar #2 Aesthetic	4	4	5	5	4	4	4	4	5	4
Exemplar #3 Aesthetic	5	4	5	5	5	5	5	5	5	5
Exemplar #4 Pragmatic	3	0	3	3	3	3	3	0	0	0
Exemplar #5 Aesthetic	3	3	2	3	3	2	3	4	3	2
Exemplar #6 Pragmatic	3	3	4	4	4	4	5	2	2	1

The maximum score for each item above is 5.

Rationale for Exemplar #1
Pragmatic

Planning Chart

Rationale: **Score: 5**

- A clear conceptualization of writing variables is evident in the specific details identified.

Managing Ideas

Rationale: **Score: 3**

- An appropriate connection is made between stated purpose and the details provided.
  - "Ask questions to involve audience in the speech, provide question period at end of speech."
  - details are listed without explanation of their purpose (personal examples)

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original in achieving stated purpose.
  - "... a community is not about losing an individual's uniqueness but sharing ones self with others." and the idea of intrinsic vs. extrinsic benefits of volunteering.
- Focussed engaging discussion throughout sustains audience interest and counters a teen's likely response.
  - "... I have no time ..."
- Effective use of personal experience to support ideas.

Form

Rationale: **Score: 5**

- The elements of a speech are clearly in place from beginning to end. Audience is addressed throughout the speech. Even acknowledgement of audience reaction is provided for.
- Use of speech reflects an effective connection with the stated variables (Volunteer Promotion Week—to inform high school students).

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- After initial greeting, topic is effectively introduced.
  - "... sharing ones self with others."
- Body paragraphs use questions to transition from one idea to the next providing a smooth coherent presentation of the central idea.
- Introduction and conclusion are used effectively to achieve stated purpose
- The greeting and final invitation are intentionally used to achieve stated purpose.

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices range from appropriate to mature.
  - "great things" vs. "... a world void of recreation, generosity and hope ..."
- Variety of sentence patterns, effective use of focussing questions to involve the audience and achieve stated purpose.
- Voice of a teen volunteer trying to involve peers is consistent.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Capable control of conventions of written language, occasional errors in word choice "unreplaceable" and "image".
- Few spelling errors.
  - "accessable"
  - "flexable"
  - "recieve"
- Sentence patterns are varied and correct. Some errors in tense agreement.
- Errors detract from overall impact of the work but do not affect the meaning.

Reflecting 1

Rationale: **Score: 0**

- Only discusses audience and topic.
- Form is not even identified.

Reflecting 2

Rationale: **Score: 3**

- Language choice identified—use of questions and "... down to earth and easily understandable ..." language.
- Connection made to creating intended effect.
  - "By asking questions to stimulate their brain I hopefully warded off boredom."

Reflecting 3

Rationale: **Score: 3**

- View of community is implicit in the explanation, and is consistent with the written text.

Exemplar #1
Pragmatic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	Communities are developed through the cooperation and involvement of its citizens - young people are the future
Purpose State the purpose of your text	To inform citizens of a community of the opportunities they have to make their community a better place
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	My audience is a group of [redacted] junior high students. or high school students or 7-12
Context State the situation in which the audience will experience your text.	They would be hearing my speech during a volunteer promotion week.
Form Select a form from the following:	☐ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ☐ poetry ☐ essay ☒ speech

DAY 3

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

- manage ideas
- outline, draft, revise and edit your text

120 minutes

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

- ☒ incidents
- ☒ examples
- ☐ quotes
- ☐ statistics
- ☐ anecdotes
- ☐ figurative language
- ☐ sensory detail
- ☒ descriptive detail
- ☐ illustrations
- ☒ other: Pictures of community / community events

List two or three specific details of the content you identified above:

Opportunities for students to better their community
how the community effects them - school
how they affect their community - sports
+/- - family
- recreation
- cleanliness
- friendliness

feeling of belonging
how communities develop change.
how their involvement with the community will be helpful to themselves, the community and others

Explain how one or more of these specific details will help you achieve your purpose for this text.

Personal examples - my volunteer work
- my experience in community
Young people are the future.
Ask questions to involve audience in the speech
provide question period at end of speech

Final Copy

30 minutes

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: To inform students that they are societies future and allow them to see the opportunities out there

Purpose: Inform students

Audience: junior high and highschool students

Context: Volunteer Promotion Week encouraging student involvement in the community

Form: Speech

Your final copy is to be written in blue or black ink on the following pages.

Hello, my name is _____. I am here today to talk to you about community involvement. Today, I want to make you all aware of the opportunities you have to improve the lives of others and yourself through the simple act of volunteering

What is community? (audience answers, add to it) A community is a place where people live but it is also their home. Communities provide support, recreation, spirituality and more provides for the needs of its citizens. Although individuals emerge together to form communities a community is not about losing an individuals uniqueness but sharing oneself with others. This could include opinions, culture, language, etc.

What are some ways students can contribute to

our community? (Audience Feedback) Volunteering is a simple way to contribute to the community. Most of the volunteers in our community are senior citizens. Unfortunately, no one lives forever and it is our job, as students to become active members of our community. As a student myself, I understand how hard it is to find time to do homework, work, play sports, do chores and enjoy life. But volunteering can take up as much or as little time as you want it to. Even a few hours every few months to everyday. There is no restriction. You can contact organizations in your area like the Heart and Stroke Society or the Canadian Cancer society. Coaching sports teams, visiting hospitals, or nursing homes, or museums

are just some ideas. Remember school clubs and ~~teams~~ events are also volunteer work that is easily accessable. Volunteering is a very flexable task and the excuse of "I have no time" should not apply.

Why should we do volunteer work? Like everyone in life we want to get something out of what we do. Isn't the satisfaction of knowing that you have improved someone's life or touched the lives of others enough? For me, as a volunteer at a seniors home the feeling I receive after I visit the local seniors home is unreplaceable. No matter what I feel when I begin my visit interacting with these seniors always brightens my day. As we share stories, laughs and time I

have realized that all these seniors want is someone to listen to them and appreciate them. The positive impact on them has done wonders for ~~them~~ my patience and understanding. My experience at this seniors home is just one of the many touching experiences that volunteers have. Besides the feeling of self worth gained from volunteering many applications for jobs and scholarships require community involvement. No time spent in your community will help not only the future of your community but yours future as well. Think about all the events & activities in our communitys that are run by volunteers. Now image your community without these events. This would be a world void of recreation,

generosity and hope - can awful place to live.
We are the future of our community. Many of you
have dreams of achieving great things in
your life. These are wonderful goals but don't
focus too much on the future. Live for
today and remember that what you do
in your community now will
make you a better person and keep your community
alive for the next generation.
Thank you for being an attentive audience.
Are there any questions? (Allow time for questions)
I have information on various volunteer organizations
if anyone is interested. (Allow students to view
pictures of community events volunteering activities
displayed on a board at the front)

Reflecting

30 minutes

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context. **5 marks**

Since I am a highschool student I chose ~~to~~ an audience I could relate to. My choice of volunteerism as a topic is something I am familiar with. I strongly ~~feel~~ believe in volunteering and I want to pass my message along to others.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

My choice of language was down to earth and easily understandable to my young and older audience members. By asking questions to stimulate their brain I hopefully warded off boredom. This speech was meant to encourage them to volunteer ~~not prove the~~ by showing them the positive effect it has on them and the community.

3. Explain how your text reflects or reveals your view of community. **5 marks**

My text reveals that I believe that no matter how old or young one is that volunteering is very important to personal well being and community success.

Rationale for Exemplar #2
Aesthetic

Planning Chart

Rationale: **Score: 4**

- A clear and appropriate concept/central idea formulated for the written task.
- Identifies writing variables with understanding except context.

Managing Ideas

Rationale: **Score: 4**

- Response demonstrates an appropriate connection between the details/plan for the writing task and the purpose/concept.
  - "I think it (i.e., setting up the metaphor and delaying the revelation until the end) is a very interesting ... (i.e., engaging the audience, thereby achieving purpose)".

Writing Task

Ideas

Rationale: **Score: 5**

- Original ideas sustain audience and effectively achieve stated purpose.
  - "A community of musicians compared to a workplace community. Using a metaphor ..."
  - "The idea is proposed. His workmates smile and listen. They have their own ideas ..."
- Ideas are interrelated to create overall effect.

Form

Rationale: **Score: 5**

- The form (poem) clearly connects with and is adapted for stated writing variables.
  - "to entertain"
  - "music/poetry fans"
  - "at a practice place"
- Lyrics with extended metaphor is adapted for the audience creating an "aria to the tune of mass construction" is most successful for this content and audience.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Macro-organization (i.e., extended metaphor) is unified, coherent and achieves desired purpose.
- Micro-organization within stanzas are also unified, coherent.
  - stanza 1 deals with idea being "born" and the poet's intention "to send a message"
  - in stanza 2 the idea is "proposed ..."

Language Use and Arrangement

Rationale: **Score: 4**

- Voice is clear and suited to audience.
- Language choice and arrangement are varied and purposeful.
  - "guild"
  - "finely tunes his precision instrument"
  - "aria"
- Rhythm and rhyme scheme are generally maintained without being forced.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Demonstrates capable control of the written conventions of language.
- Errors detract from the overall impact of the work but do not affect the meaning.
- Some spelling errors.
  - "experiance"
  - "Excitment"
  - "its"

Reflecting 1

Rationale: **Score: 4**

- Appropriate explanation of the effectiveness of the poem. ("I think the poem very accuretly compares ...") for the audience, purpose and context ("I think they will enjoy it because they may be able to relate to the situation.")

Reflecting 2

Rationale: **Score: 5**

- Specific language device (metaphor) identified.
  - "An aria to the tune of mass construction. The workmates display a song."
- Explains the intended effect of the metaphor. This explanation recognizes the larger impact the chosen device has on the whole text for the audience.
  - "... I hope to create a situation where the reader goes back throughout the poem ..."

Reflecting 3

Rationale: **Score: 4**

- A clear connection between the text and view of student's personal, specific community of musicians.
  - "... the poem is dealing with what I go through everytime my band gets together ..."
  - "We, as a community of musicians, all have the same goals ..."

Exemplar #2
Aesthetic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	A community of musicians (a band) compared to a community of houses (neighbours.
Purpose State the purpose of your text	To entertain
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	Music fans of all types. Those interested in the art of composing/arranging original music.
Context State the situation in which the audience will experience your text.	& the life of a song. From inspiration to inspiration.
Form Select a form from the following:	☐ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ■ poetry ☐ essay ☐ speech

DAY 3

120 minutes

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

- manage ideas
- outline, draft, revise and edit your text

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

- ☐ incidents
- ☐ examples
- ☐ quotes
- ■ other: metaphors
- ☐ statistics
- ☐ anecdotes
- ■ figurative language
- ☐ sensory detail
- ☐ descriptive detail
- ☐ illustrations

List two or three specific details of the content you identified above:

using a community of neighbours/houses as a metaphor for a community/group of musicians (bands)
describing the process of song writing this way.
The metaphor will not be revealed until the end

Explain how one or more of these specific details will help you achieve your purpose for this text.

I think it is a very interesting idea. Once the reader realizes the poem is about music / song writing. I think he/she will be very entertained... That's assuming the reader is a fan of music and/or song writing.

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: A community of musicians compared to a workplace community. Using a metaphor to get this across.

Purpose: To entertain

Audience: Music/poetry fans. Those interested in songwriting.

Context: The making of a song at a practice place.

Form: Poetry.

Your final copy is to be written in blue or black ink on the following pages.

An idea is born.

The man jots it down quickly.

Before he forgets.

He wants to build a structure,

He wants to send a message.

~~An idea~~

The idea is proposed.

His workmates smile and listen.

They have their own ideas,

To contribute to this mission.

One by one they grab their tools,

They've found a site to build.

A race begins to the location.

Nothing can stop this guild.

When they arrive they go to work,

First setting up their equipment.

Each member of the crew,

Finely tunes his precision instrument.

As they begin you hear a roar,

Outsiders come and go,

TO experiance the work in progress.

The blasts they've never known.

As the workmates near completion,

Excitment paints them pink.

The blasts and roars and rumbles,

Are suprisingly in sync.

When its done the message is clear.

~~was~~ we shall have known it all along.

An aria to the tune of Mass construction.

The workmates display a song.

Reflecting

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context.

5 marks

I think the poem very accurately compares a workplace to a band situation. If the audience has not any interest in music, I think they will enjoy it because they may be able to relate to the situation.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

"An aria to the tune of mass construction, the workmates display a song."

this line points out the metaphor used in the poem. after reading this line, I hope to create a situation where the reader goes back throughout the poem and realizes how the workplace is related to a bands practice space. It should make them realize the "structure" the workmates have created is really a song structure.

3. Explain how your text reflects or reveals your view of community. **5 marks**

since the poem is [redacted] dealing with what I go through everytime my band gets together to write music, I'd say it directly reviews my view of community. we, as a community of musicians, all have the same goals in mind when approaching the song from the beginning.

Rationale for Exemplar #3
Aesthetic

Planning Chart

Rationale: **Score: 5**

- An insightful central idea/concept is formulated.
- The specific detail of the writing variables demonstrates a solid conceptualization of the relationship between them and the concept for the written text.

Managing Ideas

Rationale: **Score: 4**

- Appropriate connection between details used and the student's stated purpose.
  - "It will provide me with a certain structure ..."

Writing Task

Ideas

Rationale: **Score: 5**

- The overall premise ("External beauty cannot replace mental unravelling") is original, striking/engaging, and sustained throughout the piece.
- Seemingly fragmented images/ideas are purposefully selected (interrelated) to create the overall effect of the protagonist's 'fractured world'.
  - "My incoherent thoughts were the result of my parents' inconsistent marriage."

Form

Rationale: **Score: 5**

- An insightful adaptation of the form given audience, purpose and context.
  - the stream-of-consciousness form is interrupted by seemingly irrelevant thoughts "Counting letters, shapes & objects provided me with complete control and temporary solace ..."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Distinct overall organizational structure (stream-of-consciousness) employs techniques (interjection of fragmented thoughts (e.g., reference to "mockingbird") repetition (e.g., "Whir. Whir. Whir.") that artfully create a coherent, unified piece.

Language Use and Arrangement

Rationale: **Score: 5**

- Evocative, sophisticated style.
  - juxtaposition
    - "The woman had a bruise below her left eye. A song cut into my thoughts. 'Mockingbird have you heard ...' Lark was a town of symmetrical houses & your overall pretty people ..."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Skillful control of the written conventions of language.
- Artful use of grammatical structures for effect.
  - "The door slammed shut. 9 ½ seconds. A car engine starts. I lazily descend the stairs."

Reflecting 1

Rationale: **Score: 5**

- A sophisticated explanation of the effectiveness of choice of form given the audience, purpose and context.
  - "A short story has the ability to relate & connect to particular members of the audience, without directly addressing them. The text would have a greater effect on those oblivious to their surroundings ..."

Reflecting 2

Rationale: **Score: 5**

- Insightful exploration of how device ("'... a poor form of streams of consciousness' ") created intended effect ("... depict the overall mental deconstruction of the neighbourhood ...").

Reflecting 3

Rationale: **Score: 5**

- Insightful explanation of connection between text ("... seemed to reveal more than reflect my view of community.") and view of community ("... the symmetry of the picket fence begins to mock the uneveness of the individuals ...").

Exemplar #3
Aesthetic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	External beauty cannot replace internal happiness + self-fulfilment.
Purpose State the purpose of your text	To inform, to aid the individuals incapable of understanding their perception of themselves.
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	Retired submissive housewives, their isolated counterparts, + their dissatisfied children. (self-help conference)
Context State the situation in which the audience will experience your text.	An individual handing out the story on the street, surrounded by noise + a rushed atmosphere. Flyers!
Form Select a form from the following:	☒ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ☐ poetry ☐ essay ☐ speech

DAY 3

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

120 minutes

- manage ideas
- outline, draft, revise and edit your text

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

☒ incidents	☐ statistics	☒ sensory detail
☐ examples	☐ anecdotes	☒ descriptive detail
☐ quotes	☐ figurative language	☐ illustrations
☐ other:		

List two or three specific details of the content you identified above:

- Mother is repressed w/ a 1950's housewife complex
Bakes bread 4c she does not know how to order take out.
- Boy, loser, lacks social skills b/c of his obsessive compulsive disorder.
- suburban neighbourhood, surrounded by adultery, deceit, + overall displeasure.

Explain how one or more of these specific details will help you achieve your purpose for this text.

It will provide me with a certain structure, & help me understand how the characters will interact with one another.
The setting helps me relate to the characters better

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central Idea: external beauty cannot replace mental unravelling

Purpose: to entertain + inform

Audience: survivor(s) of the nuclear family.

Context: self-help convention

Form: short story

Your final copy is to be written in blue or black ink on the following pages.

there are 10 letters in the word "triangular". I distinctly detect the aroma of bread baking. 6 consonants, 4 vowels. A sharp voice interrupts my reverie.

"I'm going to Home Hardware."

My incoherent thoughts were the result of my parents' inconsistent marriage. Counting letters, shapes, + objects provided me with complete control + temporary solace, something neither of my parents were capable of doing. My emotional detachment was easily cured by material items (Virginia felt throwing money into the situation was a satisfactory replacement for human emotion).

The door slammed shut 9½ seconds. A car engine starts. I lazily descend the stairs.

"Don't cry. Don't pretend you don't know. Act smart. You are smart! People like you. No one knows—" The sound of the electric beater injected into her sentence. "—nothing! It matters!

I stood in the doorway of the quiet kitchen watching frantic beat eggs. In the distance was the faint sound of sprinklers humming what a beautiful noise.

"How long have you been standing there?" Virginia demanded. Her swollen red eyes coordinated remarkably with her ruby red stained lips + her faded ap. (doused in flour mind you). Before I could formulate a

reply, the sound of the heater interjected.

Reaching into the stoic bundle of coats, I left the house, and my mother to suffer from nervous devices.

Whir. Whir. Whir.

The rhythmic motion of the sprinklers seemed to drain out the mental anguish within my house. I quietly walked down the smoothed pavement with my hands in my pockets.

Turned to the left. A mother reprimanding her sobbing daughter. Birds are chirping.

"Crying is for the weak! You are happy. You show nothing.

Mockingbird has 11 letters. M-O-C-K. M-O-C-K. I turned my head in the opposite direction. Two people were arguing. The sprinklers concealed their screams. Whir whir whir.

"Last time! The last!"

I squinted slightly (I had always felt the need for glasses, yet refused to go to the optometrist in fear of public ridicule). The woman had a bruise below her left eye. A song cut into my thoughts.

"Mockingbird have you heard, I'm gonna buy me a mockingbird."

Dark was a town of symmetrical houses & your overall pretty people. 10 years ago, the mayor proclaimed sunshine as our town mascot. No one opposed the utter foolishness of the decision, nor responded to this inconceivable notion.

Quite weary the situation, I returned home

I had arrived upon my house to realize my father had returned with 3 new pool skimmers. Dave, our pool man, was explaining to him the proper "skimming techniques" in a most animated manner.

"Dave is joining us for dinner," my father announced, I assume much to Virginia's dismay.

My mother surfaced from the kitchen, carrying a tray of cold lemonade. "Here. I made you something to drink," she replied, rather curtly.

Gurgling the lemonade quickly, my father placed the glass on the patio table and commenced with the pool skimming process again.

Virginia stared intently at her husband. So intently she did not notice me reach for a glass from the tray.

It happened quickly. A slight tug on my throat. My muscles began to tighten. I fell face first into the freshly skimmed pool. Everything became slow & deliberate.

We bring it upon ourselves, I suppose.

M-O-C... 1-2-3.

All in all, it's nice to be out.

Reflecting

30 minutes

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context. **5 marks**

Considering my directed audience were viewers of nuclear families (within suburban neighbourhoods), my decision to recreate a mutation of the atypical family was fitting. A short story has the ability to relate + connect to particular members of the audience, without directly addressing them. The text would have a greater effect on those oblivious to their surroundings or their role within the community they are apart of.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

The stylistic device I used was a poor form of streams of consciousness" in which irrelevant thoughts are of greater importance to the text than dialogue or excessive description. Through this technique I had hoped to depict the overall mental deconstruction of the neighbourhood itself. This consistency of incoherence was a parallel to the characters within the story

3. Explain how your text reflects or reveals your view of community. **5 marks**

The text I chose seemed to reveal more than reflect my view of community. My perception of the typical suburban neighbourhood is one that is so well maintained that the symmetry of the picket fence begins to mock the uneveness of the individuals within. The perfection + care put towards image + the public's perception is of foremost importance.

Rationale for Exemplar #4
Pragmatic

Planning Chart

Rationale: **Score: 3**

- Central idea and purpose are identified with understanding.
- Audience vaguely identified.
- Some confusion as to what context means as a writing variable.

Managing Ideas

Rationale: **Score: 0**

- Response reflects a lack of understanding of purpose.

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are clear and appropriate for stated purpose and audience.
  - "It doesn't really matter where you go ... people will act the same towards everyone."
- Focus is on community working together but contradictions exist.
  - "Only the right people can join."
  - "Not everywhere you go you will witness good people."
- Personal references are on topic but have limited effect in achieving purpose.

Form

Rationale: **Score: 3**

- Appropriate choice of form; elements of an essay are in place.
- Connection between stated purposes, audience, context and form chosen.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- Paragraphing is purposeful
  - New paragraph for each new idea.
- Introduction is weak in introducing ultimate focus.
- Body is organized although not purposefully.
- Conclusion summarizes discussion.
- Internal organization of paragraphs is purposeful, topic-example-conclusion.
  - "These is what I'm talking about."
- Transitions are inconsistent (absent → effective).

Language Use and Arrangement

Rationale: **Score: 3**

- Language choices are consistent with voice but are ordinary and unvaried.
  - "... bad days."
  - repetition of "good" in final paragraph
- Sentence patterns are repetitious.
  - "... I went ..."
  - "... I visited ..."
- Arrangement of ideas for emphasis not apparent for stated audience.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Capable control of the written conventions.
- A variety of errors in spelling and usage.
  - "there"
  - "accpected"
  - "rebillant"
- Occasional sentence structure problem.
  - "People causing damage ..."
- Errors detract at times but do not affect the understanding of the ideas.

Reflecting 1

Rationale: **Score: 0**

- No explanation of connection between writing variables and chosen form.

Reflecting 2

Rationale: **Score: 0**

- Response reflects lack of understanding of question.

Reflecting 3

Rationale: **Score: 0**

- No view of community identified.

Exemplar #4
Pragmatic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	Communities come in many forms All sorts of people in these communities Neighborhoods, cities,
Purpose State the purpose of your text	to inform a general idea of what communities are, and what people do in these communities. Also around the world communities (From own Experience)
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	Anyone can read or hear these From boys going to seniors. Free willing and Understanding.
Context State the situation in which the audience will experience your text.	They might experience this every week. Text what happens to a community when working together. In a Newspaper At school where ever.
Form Select a form from the following:	☐ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ☐ poetry ☑ essay ☐ speech

DAY 3

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

- manage ideas
- outline, draft, revise and edit your text

120 minutes

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

☐ incidents	☐ statistics	☐ sensory detail
☑ examples	☐ anecdotes	☐ descriptive detail
☐ quotes	☐ figurative language	☐ illustrations

☐ other: .....

List two or three specific details of the content you identified above:

Some experiences I have been in. How communities work together to be more productive.

Explain how one or more of these specific details will help you achieve your purpose for this text.

These examples will give me a better understanding of communities. Also what kind of people and how they act toward others.

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: To understand different communities, and who they work

Purpose: A general idea of communities. And how people act.

Audience: Everyone can read. Young to seniors

Context: Experiences, At school or where ever

Form: Essay

Your final copy is to be written in blue or black ink on the following pages.

Communities are all around us. They come in many different forms and sizes. There are also different sorts of people in these communities.

Communities are not just a bunch of people. It is like a organization. Only the right people can join. It also depends where the community is, and what kind of people are in it. You probably wouldn't wan't to be the only white family in a black neighborhood.

Even snowmobilers have there own community. I have experienced this. They all are friendly and work as a team. My brother and I where riding one day, and his sled broke down on him. There must have been twenty people on sleds, that stopped and asked if we needed help. These is what I'm talking about. Everyone helps one another out when needed.

I have a little theory about Winkler. The whole town is one big community. There might be little communities here and there, but most would agree with me. Everyone talks and knows one another. When something is needed in the community, they try there best to help each other out. Everyone or mostly everyone is kind and very generous toward each other.

People in Communities are usually very friendly people. People still can't be accepted to greet everyday. They might have there bad days.

When I went to Boliva, South America, I visted many different communities. Everywhere I went I witnessed the same thing. Everyone working together to finish jobs. One person alone can't take care of everything.

This one community where I lived for several weeks, at the beginning there was nothing. Just a whole lot of bush land. But with a little team work jobs caught done. People took shifts on the catepiller, to push the bush. Everyone that wasn't pushing bush was building houses. They built one house, then moved on to the next one.

In a different community where my aunt and uncle lived, they did the same thing. They had very little tractors to do the work. So harvest season came along, and families worked together to harvest each others fields. These kind of treats you develop with time.

I've been half-way around the world, and witnessed the same thing. The younger generation might not be exactly to same way. But they will learn. team work, is alot better then doing everything yourself.

I have given lots of personal experiences. I think this gives a good understanding of what goes on in a community. It doesn't really matter where you go, you can visit probably witness the same thing everywhere. Friendly and generous people make-up a good community. Not everywhere you go

you will witness good people. There always are
rebillant people. People causing damage instead
of fixing it. For the most part people will
act the same towards everyone. I think
this is what defines a community. This should
give any a good understand of communities and
what there involved with.

Thank

Reflecting

30 minutes

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context. **5 marks**

It gives a good understanding of the text. And it is very easy to read. Anyone could read this.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

I used a personal example to help explain what communities involve. Doing it like this people can communicate with the Text to realize it.

3. Explain how your text reflects or reveals your view of community. **5 marks**

It gives my own overview of what communities are. Other people might have different views of these. This way people see what I see. Maybe they see the same thing.

Rationale for Exemplar #5
Aesthetic

Planning Chart

Rationale: **Score: 3**

- All variables identified with understanding except central idea which is stated as a purpose.

Managing Ideas

Rationale: **Score: 3**

- Response explains how purpose will be achieved.
- Examples lack detail needed for a clear connection.

Writing Task

Ideas

Rationale: **Score: 2**

- Ideas are focussing on "Community" but reasons given are weak in achieving stated purpose.
  - "great thing"
  - "you know eve yone"
  - "would be very fine"
- Few images have limited effect.
  - "Like when you ... hear the birds sing."

Form

Rationale: **Score: 3**

- Vague connection between choice of form and stated writing variables.
  - e.g., persuading lonely uninvolved people at a seminar to become involved in community by reciting poetry.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- Consistent rhyme scheme is used to organize the poem.
- Attempt to unify ideas with repetition of 'being with community' phrase but inconsistent.

Language Use and Arrangement

Rationale: **Score: 2**

- Diction is forced to fit rhyme scheme and becomes limited in achieving its desired effect.
  - "such a great thing"
  - "is so very delight"
  - "act just as good"
- Attempt to establish rhythm is not consistently successful.
- Inappropriate diction for stated audience.
  - "So get off your butt"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Inconsistent application of punctuation.
- Run-on sentences in final six lines.
- Infrequent errors do not affect the meaning.

Reflecting 1

Rationale: **Score: 4**

- Clear explanation of effectiveness of choice of poem for the purpose and audience identified.
  - "... gets the point across in an entertaining way."
  - "I see this poem as a motivator ..."

Reflecting 2

Rationale: **Score: 3**

- Response explains how rhyming couplets was used to create meaning, thereby achieving stated purpose.

Reflecting 3

Rationale: **Score: 2**

- Explanation of view of community (i.e., "positive") is identified.
- Connection to text is made.
  - "Everything I wrote in this poem has a positive look on communities." (tone)

Exemplar #5
Aesthetic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	show why it is important to be involved in some kind of community
Purpose State the purpose of your text	to inform how important it is to be involved in some kind of community
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	My intended audience is teenagers in school
Context State the situation in which the audience will experience your text.	at a seminar for people that are [redacted] lonely and have no friends to be there for them when the need it
Form Select a form from the following:	☐ short story ☐ memoir ☐ myth ☐ article ☐ debate ☐ editorial ☑ poetry ☐ essay ☐ speech

DAY 3

120 minutes

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

- manage ideas
- outline, draft, revise and edit your text

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

☐ incidents	☐ statistics	☐ sensory detail
☑ examples	☐ anecdotes	☐ descriptive detail
☐ quotes	☐ figurative language	☐ illustrations
☐ other:		

List two or three specific details of the content you identified above:

I am trying to persuade people to get involved in some sort of community.
- examples of a good community
- pictures of a good community

Explain how one or more of these specific details will help you achieve your purpose for this text.

I will use examples to show them that communities help you become a better person and how a good community helps you out and is there for you

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: To show people why it is important to be involved in some sort of community

Purpose: To get people involved in a community of some sort.

Audience: Anyone who isn't involved in a community

Context: could be presented at a seminar for people that are lonely

Form: Poetry

Your final copy is to be written in blue or black ink on the following pages.

Communities

Being in a community, is such a great thing,
Like when you wake up, and hear the birds sing,
When you get involved, you know everyone,
That's why a community, could be so much fun,
A community isn't always, your near neighbourhood,
Your workplace or a sports team, will act just as good,
Being in communities, is so very delight,
Because your community helps out, just when the time is right
When you enter a new community, pick it with percision,
Because you don't want to end up, making the wrong decision,
The community you grew up in, influenced how you act,
The previous line isn't fiction, it's clearly a fact,
Being home doing nothing, is a big waste of time,
But being with a community, would be very fine,
Communities are great, there's not much more to say,
So get off your butt, and get involved in one today

Reflecting

30 minutes

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context. **5 marks**

My ~~writing~~ choice of form is effective for this task because it gets the point across in an entertaining way. I see this poem ~~as~~ as a motivator for people that are lonely and have problems meeting people. By the way I promote communities in such a positive way I think that this poem could make almost anyone want to get involved in some sort of community.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

A stylistic device I used in my poem was that I rhymed every line with it's follow line. Each set of rhymes has there own idea to get across and they are examples of how good it is to be involved in a community of some sort.

3. Explain how your text reflects or reveals your view of community. **5 marks**

In this text it clearly reflects on my positive view on communities. Anyone who reads this poem could tell that I have a positive look on communities. Everything I wrote in this poem has a positive look on communities.

Rationale for Exemplar #6
Pragmatic

Planning Chart

Rationale: **Score: 3**

- Understanding of variables is inconsistent.
- Identification of central idea, audience and form show understanding.
- Context and purpose show inconsistent understanding.

Managing Ideas

Rationale: **Score: 3**

- Detail given is general but clear connection made to purpose.

Writing Task

Ideas

Rationale: **Score: 4**

- Maintains focus (First Nations communities need to come together) throughout to achieve purpose.
- Consistent expression.
  - repetition of "sense of community and get back our pride in our communities"
  - concluding sentence "Make a stand and do something for your community!"
- Ideas are clear and appropriate for the audience, and create an overall effect.
  - "The First Nations' leaders, elders and other authority figures on reserve should come together ..."
  - "There is a great need to renew our sense of community ..."

Form

Rationale: **Score: 4**

- Clear connections between form and audience/purpose.
  - "I encourage not only my home community but First Nations communities everywhere to take pride in your community ..."
- Appropriate use of elements of the form chosen—personal opinion expressed.
  - "We all need to work together to develop this community sense and pride in ourselves, our youth and our generations to come."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Macro-organization achieves stated purpose—beginning, middle, end.
- Transitions ensure a coherent, unified piece.
  - "In most ..."
  - "Long ago, before ..."
  - "There is a great ..."
  - "In a lot of ..."
  - "I encourage ..."

Language Use and Arrangement

Rationale: **Score: 4**

- Diction is appropriate.
  - "... succumb to the harsh realities of urban life ..."
- Voice is consistent.
  - First Nation student talking to his/her own community
  - repetition of "we" and "our community"
- Variety of sentence patterns.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Demonstrates skillful control of written conventions of language.
- Very few errors do not effect the overall impact of the piece.

Reflecting 1

Rationale: **Score: 2**

- Limited explanation of effectiveness of form given writing variables.

Reflecting 2

Rationale: **Score: 2**

- Device identified—first person voice.
- Limited explanation of how this choice of voice created intended effect.

Reflecting 3

Rationale: **Score: 1**

- Limited explanation of view of community.
- Limited explanation of how text reveals student's view.
  - "... text shows exactly what I think should be done to reinforce or recreate ..."

Exemplar #6
Pragmatic

Developing a Text

Planning Chart

30 minutes

5 marks

In planning your text, complete the chart below. Your plan will be assessed on the way your writing variables work together. Provide sufficient detail to demonstrate the connections.

Writing Task:	**Plan and develop a written text that captures your understanding or appreciation of community.**
Central Idea State the central idea (theme, thesis, controlling idea, focus) of your text.	The written text that I plan to write will focus on the importance of community on a First Nation's Reserve.
Purpose State the purpose of your text	The purpose of my text will inform people of the need for importance and also persuade people to develop the sense of importance.
Audience Describe the characteristics of your intended audience. The audience must be a public, not a personal audience.	I think people who don't see the need for importance of community should be the audience.
Context State the situation in which the audience will experience your text.	I don't understand what is meant by "situation in which the audience will experience your text." I think it should be in a ~~[illegible]~~ manner.
Form Select a form from the following:	☐ short story ☒ article ☐ poetry OR ☐ memoir ☐ debate ☒ essay OR ☐ myth ☒ editorial ☐ speech

DAY 3

In today's two-hour session, complete the following two tasks in the order that is appropriate to you:

120 minutes

- manage ideas
- outline, draft, revise and edit your text

Managing Ideas

5 marks

Review (and revise if you wish) your planning chart on the opposite page as you complete the following.

Given your central idea, purpose, audience, context and form

Which of the following types of content will you use to develop your text:

☒ incidents	☐ statistics	☐ sensory detail
☐ examples	☐ anecdotes	☒ descriptive detail
☐ quotes	☐ figurative language	☐ illustrations
☒ other: personal knowledge from experience		

List two or three specific details of the content you identified above:

- Stressing the need for community sense and pride on a First Nations' reserve.
- community sense and pride lost over the years.
- How do we get it back.

Explain how one or more of these specific details will help you achieve your purpose for this text.

By stressing the need for strong community sense and pride in our First Nations, I hope it will send a message to those who have forgotten to take pride in their community. I also hope it will give people confidence in themselves and their communities not to be ashamed of who they are or where they came from.

Final Copy

35 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Complete each of the following variables to confirm that each reflects your final copy.

Central idea: Recognizing the need and importance for community sense & pride within a First Nation Reserve

Purpose: To inform people there is the need.

Audience: First Nation's people.

Context: Serious manner

Form: Editorial - personal knowledge & experience

Your final copy is to be written in blue or black ink on the following pages.

In most First Nations communities, in Manitoba, there is a great Loss of community sense and pride. People no longer want to live together as a community and work together as a community, like they did years ago. It is important for not only our future generations but also the generation moving in now to develop or renew a strong sense of community and community pride. The First Nations' leaders, elders and other authority figures on reserve should come together and figure out ways to bring our communities back together.

Long ago, before many of us were even born, the lifestyles of our people and the sense of community and pride they had were very different than they are today.

The men in the community would all gather and go hunting for food for the entire community. The women in the community would clean and cook the meat that the men brought home. They would also prepare the hide of the animal to make clothes for people in the community. There would always be a community gathering or feast for the people. Everyone would work together peacefully. Even though there were a number of different families living in different tipis or houses, the tipis and/or houses were all generally in the same area. Now, when you look at a reserve, there are hardly ever any community feasts, and everyone's house is quite a distance from the next. Somewhere along the way, it seems that we have forgotten what it means to be a community. Our next generations aren't going to know unless we renew our faith in our community.

There is a great need to renew our sense of community and get back our pride in our communities. The present generations and the generations to come need to realize or need to know that our communities mean something. The youth of today see no point in staying in communities that seem cold, bare and distant. Therefore many communities see more and more of their youths leave to bigger towns and cities. These youths venture out into worlds very different from the reserves they came from. Although, some succeed in these "new" worlds, some succumb to the harsh realities of urban life and others return home to their communities, usually unsuccessful. Personally, I left my community to pursue better education than what was offered on my reserve. I'm not trying to sound like a hypocrite, but in a way I'm glad I left my home

community. Now I can further my education, become a better person and hopefully, one day return to my community to make it a better place to be for future generations. We all need to work together to develop this community sense and pride in ourselves, our youth and our generations to come.

In a lot of First Nations that I've dealt with, there always seems to be divisions with families or levels of power. One of the first steps to bringing our communities back together, is to get rid of these divisions and settle our differences with eachother. Another thing we need to do is to start taking pride in the area we live in. People just seem to live day in, day out and they don't care if our reserves look presentable or not. Even if it isn't dirty, it could just mean having the grass cut. Community effort to "clean

up" our reserves would most definately make it a better place to live. If we keep the community spirits high by having events and involving the community in a number of different ways, it would certainly last for years to come, maybe even forever!

I encourage not only my home community but First Nations communities everywhere to take pride in your community and take back the sense of community that was lost over the years. Stop the divisions felt in your communities, break down the barriers of separation, come together and make your community stronger than it's ever been. Join with your people to create pride in your community. Arrange community feasts, community gatherings, anything that will bring your community closer to each other. Show the world that your

community means something to you. Make a stand and do something for your community!

Reflecting

30 minutes

1. Explain why your choice of form for your writing task is effective for your audience, purpose, and context. **5 marks**

I wanted to include some personal knowledge and experience and I thought an editorial would be most effective.

2. Identify and explain one example of a stylistic device or choice of language used in your final copy. Explain how it created your intended effect. **5 marks**

I wrote my editorial in first person. I wrote it as if I were talking to a group, telling them how I felt and what I thought we should do.

3. Explain how your text reflects or reveals your view of community. **5 marks**

My text shows exactly what I think should be done to reinforce or recreate the community's view of the community.